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**Shakespeare and 'The arte of English poe**



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SHAKESPEARE  
AND  
'THE ARTE OF ENGLISH POESIE'

τοῦτο γὰρ οὐδεὶς πω πάρος δέδρακεν.

ΣΦΗΚΕΣ.



SHAKESPEARE  
AND  
'THE ARTE OF ENGLISH  
POESIE.'

BY

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'Shakespeare an Archer,' &c.

LIVERPOOL :  
HENRY YOUNG & SONS,

1909.

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## NOTICE.

SOME of these illustrations were contributed to the Berlin Society for the Study of Modern Languages and afterwards published in *Archiv. f. n. Sprachen*; some have appeared in 'Shakespeare Illustrated by Old Authors' and *Notes and Queries*, but most of them now for the first time see the light of day.

I have made the extracts from the edition printed and published in London in the year 1811, which is said to be 'a verbal and paginal reprint.' I have not preserved the old spelling.

4 ULLET ROAD,  
DINGLE,  
LIVERPOOL,  
*Long Vacation, 1908.*



SHAKESPEARE  
AND  
'THE ARTE OF ENGLISH POESIE'

A god on earth thou art.

*Shakespeare.*

'THE Arte of English Poesie,' attributed to George Puttenham, was first published, in London, in the year 1589. Knowledge of this old book, with which Shakespeare was very familiar, has enabled me to illustrate many obscure passages and words and expressions of doubtful meaning. Shakespeare not only introduces in his Plays many of the Figures which Puttenham describes, but he also frequently uses the same words which appear in the examples Puttenham gives of the Figures.

I saw the wound, *I saw it with mine eyes.*

*Romeo and Juliet*, Act iii. Scene 2.

*Falstaff*. Pistol!

*Pistol*. He hears with ears.

*Evans.* The devil and his tam! what phrase is this, 'He hears with ear'? Why, it is affectations.

*The Merry Wives of Windsor*, Act i. Scene 1.

Shakespeare in these passages refers to the vice of surplusage, thus described by Puttenham—

'Also the Poet or maker's speech becomes vicious and unpleasant by nothing more than by using too much surplusage: and this lieth not only in a word or two more than ordinary, but in whole clauses, and peradventure large sentences impertinently spoken, or with more labour and curiosity than is requisite. The first surplusage the Greekes call Pleonasmus, I call him (too full speech), and is no great fault, as if one should say, *I heard it with mine ears, and saw it with mine eyes*, as if a man could hear with his heels, or see with his nose. We ourselves used this superfluous speech in a verse written of our mistress, nevertheless, not much to be misliked, for even a vice sometime being seasonably used, hath a pretty grace.

For ever may my true love live and never die,  
And that mine eyes may see her crowned a  
Queen,

as if she lived ever, she could ever die, or that one might see her crowned without his eyes.'

Although a man could not hear with his heels or see with his nose, according to the last line in Shakespeare's XXIII. Sonnet,

To hear with eyes belongs to love's fine wit.

The nurse uses the exact words, 'saw it with mine eyes,' which Puttenham uses in illustration of this Figure, and Pistol and Evans use the words, 'hears with ears.' Evans confuses surplusage with Fond affectation; he seems to think that Pistol affects a new phrase other than custom or the good speakers and writers in any language have allowed, and that he makes use of the intolerable manner of speech which Puttenham calls Fond Affectation.

---

*Holofernes. Satis quod sufficit.*

*Nathaniel.* I praise God for you, sir: your reasons at dinner have been sharp and sententious; pleasant without scurrility, witty without *affection*, audacious without impudency, learned without opinion, and strange without heresy.

*Holofernes. Novi hominem tanquam te:* his humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestic, and his general behaviour vain, ridiculous, and thrasonical. Hè is too picked, too spruce, too

*affected*, too odd, as it were, too peregrinate, as I may call it.

*Love's Labour's Lost*, Act v. Scene 1.

*Biron*. O, never will I trust to speeches penn'd,

Nor to the motion of a *school boy's* tongue ;

Nor, never come in vizard to my friend ;

Nor woo in rhyme, like a blind harper's song :  
Taffeta *phrases*, silken terms precise,

Three-piled hyperboles, spruce *affection*,

Figures pedantical : these summer-flies

Have blown me full of maggot ostentation.

*Love's Labour's Lost*, Act v. Scene 2.

In these passages and in *Hamlet*, Act ii. Scene 2, Shakespeare evidently refers to Cacozelia or Fond affectation thus described by Puttenham—

‘Ye have another intollerable ill manner of speech, which by the Greeks original we may call *fond affectation*, and is when we affect new words and *phrases* other than the good speakers and writers in any language, or than custom hath allowed, and is the common fault of *young scholars* not half well studied before they come from the University or schools, and when they come to their friends, or happen to get some benefice or other promotion in their countrys, will seem to coign fine words out of the Latin,



and to use new-fangled speeches, thereby to show themselves among the ignorant the better learned.’

In the line,

Three-piled hyperboles, spruce affection,

modern editions have ‘spruce affectation.’ Affection and affectation in these passages have the same sense, and in the Index to ‘The Arte of English Poesie’ are these words, ‘Cacozelia or fond affection,’ a reference to Fond affectation, Chapter XXII. Book III.

According to Puttenham, this ‘intollerable ill manner of speech’ in affecting new words and phrases is the common fault of *young scholars*, and Biron attributes the affectation of ‘taffeta phrases, silken terms precise,’ &c., to the motion of a school boy’s tongue, and schoolboys are *young scholars*.

*Hamlet*. I remember, one said there were no sallets in the lines to make the matter savoury, nor no matter in the *phrase* that might indict the author of affectation.

Act ii. Scene 2.

According to Hamlet, there was no matter in the *phrase* that might indict the author of affectation, and Puttenham says 'fond *affectation* is when we affect new words and *phrases* other than good speakers and writers, or than custom hath allowed.'

*Princess.* But what, but what, come they to visit us?

*Boyet.* They do, they do.

*Love's Labour's Lost*, Act v. Scene 2.

*Thisbe.* Asleep, my love?

What, dead, my dove?

O Pyramus, arise!

*Speak, speak.* Quite dumb?

*Dead, dead?* A tomb

Must cover thy sweet eyes.

These lily lips,

This cherry nose,

These yellow cowslip cheeks,

*Are gone, are gone;*

Lovers, make moan.

*A Midsummer-Night's Dream*, Act v. Scene 2.

*Clown.* Come away, come away, death,

And in sad cypress let me be laid;

*Fly away, fly away, breath;*

I am slain by a fair cruel maid.

My shroud of white, stuck all with yew,  
 O, prepare it !  
 My part of death no one so true  
 Did share it.

*Not a flower, not a flower sweet,*  
 On my black coffin let there be strown ;  
*Not a friend, not a friend greet*  
 My poor corse, where my bones shall be  
 thrown.

*Twelfth Night*, Act ii. Scene 4.

In these passages Shakespeare refers to Epizeuxis, the Underlay or Cuckoo-spiel, thus described by Puttenham—

‘ Ye have another sort of repetition when in one verse or clause of a verse, ye iterate one word without any intermission, as thus—

It was Maryne, Maryne that wrought me woe.  
 And this in bemoaning the departure of a dear friend—

The chiefest staff of mine assured stay,  
 With no small grief, *is gone, is gone away.*

And that of Sir Walter Raleigh’s very sweet

With wisdom’s eyes had but blind fortune seen,  
 Then had my love, my love for ever been.

The Greeks call him Epizeuxis, the Latins Subjunctio, we may call him the Underlay, methinks,

if we regard his manner of iteration, and would depart from the original, we might very properly, in our vulgar and for pleasure call him the cuckoo spell, for right as the cuckoo repeats his lay, which is but one manner of note, and doth not insert any other tune betwixt, and sometimes for haste stammers out two or three of them one immediately after another, as cuck, cuck, cuckoo, so doth the figure Epizeuxis in the former verses, Marync, Marync, without any intermission at all.'

One of the words which Thisby iterates without intermission is one of the words which Puttenham uses in the verse he quotes in illustration of this figure ; thus—

Thisby says,

These yellow cowslip cheeks  
Are *gone*, are *gone* ;

and Puttenham says,

The chiefest staff of mine assured stay,  
With no small grief, is *gone*, is *gone* away ;

and in the passages I have quoted from Shakespeare, and in the verses which Puttenham uses to illustrate this Figure, the words are repeated twice only.

---

*Surrey.* But will the king  
*Digest* this *letter* of the cardinal’s?  
*King Henry VIII.*, Act iii. Scene 2.

*Cassius.* Will you sup with me to-night,  
*Casca*?

*Casca.* No, I am promised forth.

*Cassius.* Will you dine with me to-morrow?

*Casca.* Ay, if I be alive, and your mind hold,  
 and your dinner worth the eating.

*Cassius.* Good; I will expect you.

*Casca.* Do so: farewell, both.

*Brutus.* What a blunt fellow is this grown to  
 be!

He was quick mettle when he went to school.

*Cassius.* So is he now, in execution  
 Of any bold or noble enterprise,  
 However he puts on this tardy form.  
 This rudeness is a sauce to his good wit,  
 Which gives men stomach to *digest* his words  
 With better appetite.

*Julius Cæsar*, Act i. Scene 2.

*Adriana.* Say, didst thou speak with him?  
 know’st thou his mind?

*Dromio E.* Ay, ay, he told his mind upon  
 mine ear:

Beshrew his hand, I scarce could *understand* it.

*Luciana.* Spake he so doubtfully, thou couldst  
 not *feel* his *meaning*?

*Dromio E.* Nay, he struck so plainly, I could too well feel his blows ; and withal so doubtfully that I could scarce *understand* them.

*Comedy of Errors*, Act ii. Scene 1.

In these passages Shakespeare refers to Metaphora or the Figure of Transport, thus described by Puttenham—

‘The ear having received his due satisfaction by the auricular figures, now must the mind also be served, with his natural delight by figures sensible such as by alteration of intendments affect the courage, and give a good liking to the conceit. And first single words have their sense and understanding altered and figured many ways, to wit, by *transport*, *abuse*, cross-naming, new naming, change of name. This will seem very dark to you, unless it be otherwise explained more particularly : and the first of Transport. There is a kind of *wresting* of a single word from his own right signification, to another not so natural, but yet of some affinity or convenience with it, as to say, I cannot *digest* your unkind words, for I cannot take them in good part : or, as the man of law said, I feel you not, for I understand not your case, because he had not his fee in his hand. Or as another said to a mouthy advocate, Why harkest thou at me so sore ? Or to call the top of a tree, or of a hill, the crown of a tree or of a hill : for indeed crown

is the highest ornament of a Prince's head, made like a close garland, or else the top of a man's head, where the hair winds about, and because such term is not applied naturally to a tree, or to a hill, but is transported from a man's head to a hill or tree, therefore it is called by metaphore or the figure of *transport*.'

*Chorus.* Linger your patience on; and well  
*digest*

Th' *abuse* of distance, while we force a play.  
The sum is paid; the traitors are agreed;  
The king is set from London; and the scene  
Is now *transported*, gentles, to Southampton.

*King Henry V.*, Act ii. Prologue.

The Chorus, after wresting the word *digest* from his own right signification, uses the words *abuse* and *transported*.

'To say, I cannot *digest* your unkind words, for I cannot take them in good part,' is the first example which Puttenham gives in illustration of this Figure of Transport, and Cassius, speaking of the blunt fellow Casca, says—

His rudeness is a sauce to his good wit,  
Which gives men stomach to *digest* his words  
With better appetite,

that is, to 'take them in good part.'

In the second example which Puttenham gives of this Figure, 'The man of law said I *feel* you not, for I understand not your case, because he had not his fee in his hand.'

Dromio says,

Beshrew his hand, I scarce could *understand* it,  
and Luciana inquires,

*Spake he so doubtfully*, thou couldst not *feel*  
his *meaning*?

So Shakespeare in referring to this figure of Transport, and Puttenham in explaining it, both wrest the same words from their right signification.

*Doll Tearsheet*. Come, you *thin* thing; come,  
you rascal.

*Second Part Henry IV.*, Act v. Scene 4.

*Alencon*.

One to ten!

*Lean* raw-boned rascals.

*First Part Henry VI.*, Act i. Scene 1.

In these passages Shakespeare may refer to Catachresis or the Figure of Abuse, thus explained by Puttenham—

'If for lack of natural and proper term or worde



we take another, neither natural nor proper, and do untruly apply it to the thing which we would seem to express, and without any just inconvenience, it is not then spoken by this figure Metaphor or of inversion as before, but by plain abuse, as he that bade a man go into his library and fetch him his bow and arrows, for indeed there was never a book to be found, or as one should in reproach say to a poor man, thou *raskal* knave, where *raskal* is properly the hunter's term given to young deer, *lean* and out of season, and not to people.'

*Valentine.* Now trust me, madam, it came hardly off;  
For being ignorant to whom it goes  
I writ at random, very *doubtfully*.

*Silvia.* Perchance you think too much of so much pains ?

*Valentine.* No, madam ; so it stead you, I will write,  
Please you command, a thousand times as much.  
And yet—

*Silvia.* A pretty period ! Well, I guess the sequel ;  
And *yet* I will not name it ; and *yet* I care not ;  
And *yet* take this again ; and *yet* I thank you,  
Meaning henceforth to trouble you no more.

*Speed* [*aside*]. And *yet* you will ; and *yet* another '*yet*.'

*The Two Gentlemen of Verona*, Act ii. Scene 1.

*Hamlet.* But come;—  
Here, as before, never, so help you mercy,  
How strange or odd soe'er I bear myself,  
As I, perchance, hereafter shall think meet  
To put an antic disposition on,—  
That you, at such times seeing me, never shall,  
With arms encumber'd thus, or this headshake,  
Or by pronouncing of some *doubtful* phrase,  
As, 'Well, well, we know;'—or, 'We could, an  
if we would;'  
Or, 'If we list to speak;'—or, 'There be, an if  
they might,'—  
Or such *ambiguous* giving out, to note  
That you know aught of me:—this not to do,  
So grace and mercy at your most need help you,  
Swear.

Act i. Scene 1.

'Then have ye one other vicious speech with which we will finish this Chapter, and is when we speak or write *doubtfully* and that the sense may be taken two ways, such *ambiguous termes* they call Amphibologia, we call it the *ambiguous*, or figure of sense uncertain, as if one should say Thomas Tayler saw William Tyler drunk, it is indifferent to think either the one or the other drunk. Thus said a gentleman in our vulgar prettily notwithstanding because he did it not ignorantly, but for the nonce—

I sat by my Lady soundly sleeping,  
My mistress lay by me bitterly weeping.

No man can tell by this, whether the mistress or the man slept or wept: these doubtful speeches were used much in the old times by their false Prophets as appeareth by the Oracles of Delphos and of the Sybils prophecies devised by the religious persons of those days to abuse the superstitious people, and to encumber their busy brains with vain hope or vain fear.’

Shakespeare in these passages may refer to this Figure Amphibologia or the Ambiguous, for, although he does not give examples of the Figure similar to Puttenham’s, he certainly mentions the *doubtful phrase* and *ambiguous* giving out.

---

*King Richard.* Why, uncle, thou hast many years to live.

*Gaunt.* But not a minute, king, that thou canst give:

Shorten my days thou canst with sullen sorrow,  
And pluck nights from me, but not lend a  
*morrow.*

*King Richard II.*, Act i. Scene 3.

*Bertram.* Go with me to my chamber, and advise me.

I’ll send her straight away: to-morrow  
I’ll to the wars, she to her single sorrow.

*Parolles.* Why, these balls bound ; there's noise  
in it.—'Tis hard :

A young man *married* is a man that's *marr'd*.

*All's Well that End's Well*, Act ii. Scene 3.

Shakespeare in these passages alludes to Atanaclasis, or the Rebound, thus described by Puttenham—

'Ye have another figure which by his nature we may call the Rebound, alluding to the tennis ball which being *smitten* with the racket rebounds back again, and where the last figure before played with two words somewhat like, this playeth with one word written all alike but carrying divers senses, as thus—

The maid that soon *married* is, soon *marred* is.  
Or thus better, because *married* and *marred* be different in one letter—

To pray for you ever I cannot refuse,  
To pray upon you I should you much abuse.

Or as we once sported upon a country fellow who came to run for the best game, and was by his occupation a dyer and had very big swelling legs—

He is but course to run a course,  
Whose shanks are bigger than his thigh :  
Yet is his luck a little worse,  
That often dyes before he dye,'

where you see this word course and dye used in divers senses, one giving the Rebound upon the other.

And the line used by Parolles—

A young man married is a man that's marred,  
resembles the line,

The maid that soon married is, soon marred is,  
used by Puttenham, in his explanation of this Figure, the Rebound.

*Paris.* Younger than she are happy mothers made.

*Capulet.* And too soon marr'd are those so early made.

*Romeo and Juliet*, Act i. Scene 2.

Capulet also probably alludes to the Rebound, and to the line used by Puttenham. Gaunt and Bertram play upon the same words ‘morrow’ and ‘sorrow,’ which are different in one letter.

*Dolabella.* Hear me, good madam.  
Your loss is as yourself, great; and you bear it

As answering to the weight: would I might never  
 O'ertake pursued success, but I do feel,  
 By the *rebound* of yours, a grief that *smites*  
 My very heart at root.

*Antony and Cleopatra*, Act v. Scene 2.

In the First Folio we read—

But I do feele

By the rebound of yours, a grief that suites  
 My very heart at roote.

A commentator has suggested *smites* for *suites*, an emendation which receives support from the fact that *smite* is the verb which Puttenham uses in explaining this Figure, the Rebound, to which Shakespeare refers in this passage.

In twelve of Shakespeare's Plays the word 'marred' occurs once in each Play. In eleven of them, in the First Folio, it is spelt with an apostrophe, thus—'mar'd'; and in one of them, *All's Well that Ends Well*, it is spelt 'mard,' without an apostrophe. In modern editions it is spelt 'marred,' as in 'The Arte of English Poesie.' I think Puttenham must have intended to write, 'this figure playeth with *two* words written

all alike,’ or ‘this figure playeth with one word written all alike another word,’ for how can one word be written all alike? Shakespeare may also allude to this figure in the *First Part Henry IV.*, Act ii. Scene 1, where Gadshill says—

They continually *pray* to their saint, the commonwealth; or rather, prey on her.

In this passage, in the First Folio, the words are spelt *pray* and *prey*, as they are in modern editions. In Puttenham they are both spelt pray, so that, although the figure plays upon two words written all alike but carrying different senses, Gadshill plays upon two words carrying different senses, but different in one letter.

*King John.* The king is *moved* and answers not to this.

*Constance.* O, be *removed* from him, and answer well.

*King John*, Act iii. Scene 1.

*Petrucio.* Myself am moved to woo thee for my wife.

*Katherina.* Moved! in good time: let him that *moved* you hither

Remove you hence: I knew you at the first,  
You were a moveable.

*Taming of the Shrew*, Act ii. Scene 1.

*Nestor*. With due observance of thy godlike  
seat,

Great Agamemnon, Nestor shall apply  
Thy latest words. In the *reproof* of chance  
Lies the true *proof* of men.

*Troilus and Cressida*, Act i. Scene 3.

*Gloster*. Fairer than tongue can name thee, let  
me have

Some patient leisure to *excuse* myself.

*Anne*. Fouler than heart can think thee, thou  
canst make

No *excuse* current, but to hang thyself.

*Gloster*. By such despair, I should *accuse* myself.

*Anne*. And by despairing, shalt thou stand  
excus'd,

For doing worthy vengeance on thyself,  
That didst unworthy slaughter upon others.

*King Richard III.*, Act i. Scene 2.

*Launce*. Thou shalt never get such a secret  
from me, but by a parable.

*Speed*. 'Tis well that I get it so. But, Launce,  
how sayest thou, that my master is become a  
notable *lover*?

*Launce*. I never knew him otherwise.



*Speed.* Than how?

*Launce.* A notable *lubber*, as thou reportest him to be.

*The Two Gentlemen of Verona*, Act ii. Scene 5.

In these passages Shakespeare refers to Prosonomasia, or the Nicknamer, thus described by Puttenham—

‘Prosonomasia or the Nicknamer. Ye have a figure by which ye play with a couple of words or names much resembling, and because the one seems to answer the other by manner of illusion, and doth, as it were, nick him, I call him the Nicknamer. If any other man can give him a fitter English name, I will not be angry, but I am sure mine is very near the original sense of Prosonomasia, and is rather a by-name given in sport, than a surname given of any earnest purpose. As Tiberius the Emperor, because he was a great drinker of wine, they called him by way of derision to his own name, Caldius Biberius Mero, instead of Claudius Tiberius Nero; and so a jesting Friar that wrote against Erasmus, called him by resemblance to his own name, Erraus mus, and are maintained by this figure Prosonomasia or the Nicknamer. But every name given in jest or by way of a surname, if it do not resemble the true, is not by this figure.

. . . . .

‘Now, when such resemblance happens between words of another nature, and not upon men’s names, yet doth the Poet or maker find pretty sport to play with them in his verse, specially the comical Poet and the Epigramatist. Sir Philip Sidney in a ditty played very prettily with these words, Love and live, thus—

And all my life I will confess,  
The less I love, I live the less.

And we in our Interlude called the Wooer, played with these two words, *lubber* and *lover* thus, the country clown came and wooed a young man of the City, and being agreived to come so oft, and not to have his answer, said to the old nurse very impatiently—

I pray you, good mother, tell our young dame,  
Whence I am come and what is my name,  
I cannot come wooing every day.

Quoth the nurse—

They be *lubbers* not *lovers* that so use to say.

Or as one replied to his mistress charging him with some disloyalty towards her—

Prove me, madam, ere ye fall to reprove,  
Meek minds should rather *excuse* than *accuse*.

Here the words prove and reprove, excuse and

accuse, do pleasantly encounter, and (as it were) mock one another by their much resemblance; and this is by the figure Prosonomasia, as well as if they were men’s proper names, alluding to each other.’

Shakespeare plays with *lover* and *lubber*, *excuse* and *accuse*, and other words used by Puttenham in illustration of this figure.

---

In *King Henry V.*, Act iv. Scene 1, Shakespeare gives an example of Merismus, or the Distributor—

*King.* ’Tis not the balm, the sceptre, and the ball,  
The sword, the mace, the crown imperial,  
The inter-tissu’d robe of gold and pearl,  
The farcèd title running ’fore the king,  
The throne he sits on, nor the tide of pomp  
That beats upon the high shore of this world,—  
No, *not all these*, thrice-gorgeous ceremony,  
*Not all these*, laid in bed majestical,  
Can sleep so soundly as the wretched slave,  
Who, with a body fill’d, and vacant mind,  
Gets him to rest, cramm’d with distressful bread;  
Never sees horrid night, the child of hell;  
But, like a lackey, from the rise to set,  
Sweats in the eye of Phœbus, and all night  
Sleeps in Elysium; next day, after dawn,  
Doth rise, and help Hyperion to his horse;

And follows so the ever-running year  
With profitable labour to his grave.

*King Henry V.*, Act iv. Scene 1.

‘Then have ye another figure very meet for Orators or eloquent persuaders such as our maker or Poet must in some cases show himself to be, and is when we may conveniently utter a matter in one entire speech or proposition and will rather do it piecemeal and by distribution of every part for amplification sake, as for example he that might say, a house was outrageously plucked down: will not be satisfied so to say, but rather will speak it in this sort: they first undermined the groundsills, they beat down the walls, they unfloored the lofts, they untiled it and pulled down the roof. For so indeed is a house pulled down by circumstances, which this figure of distribution doth set forth every one apart, and therefore I name him the distributor according to his original.

. . . . .

‘The zealous Poet writing in praise of the maiden Queen would not seem to wrap up all her most excellent parts in a few words them entirely comprehending, but did it by distributor or merismus in the negative for the better grace. Thus—

*Not* your beauty, most gracious sovereign,  
*Nor* maidenly looks, maintained with majesty:

Your stately port, which doth not match but stain,  
 For your presence, your palace and your train,  
 All Princes Courts, mine eye could never see :  
*Not* your quick wits, your sober governance :  
 Your clear foresight, your faithful memory,  
 So sweet features, in so staid countenance :  
 Nor languages, with plentuous utterance,  
 So able to discourse and entertain :  
*Not* noble race, far beyond Cæsar's reign,  
 Run in right line, and blood of nointed kings :  
*Not* large empire, armies, treasures, domain,  
 Lusty liveries, of fortune's dearest darlings :  
*Not* all the skills, fit for a Princely dame,  
 Your learned Muse, with use and study brings.  
*Not* true honour, ne that immortal fame  
 Of maiden reign, your only own renown  
 And no Queens else, yet such as yields your name  
 Greater glory than doth your treble crown.

And then concludes thus—

*Not* any of *all these* honoured parts  
 Your princely happes, and habits that do move, &c.

Where ye see all the parts of the commendation  
 which were particularly remembered in twenty  
 years before, are wrapt up in the two verses of  
 this last part, videl.

*Not* any one of all your honoured parts,  
 Those Princely haps and habits, &c.'

The zealous Poet does not *wrap* up all the

Queen's most *excellent parts* in a few words, but he distributes them in the negative for better grace; and Shakespeare also does not *wrap* up all the King's ceremonial attributes in a few words, but distributes them in the negative.

Puttenham's words are, 'Not any one of all these,' &c. ; and Shakespeare's words are, 'Not all these,' &c.

Shakespeare, in distributing the attributes of thrice-gorgeous ceremony, uses *not* in expressing denial, and *nor* in introducing other parts of the negative; and Puttenham makes the same use of not and nor in distributing the excellent parts of the maiden Queen.

Shakespeare may also refer to this Figure in *Hamlet*, Act v. Scene 2, where Osric speaks of Laertes as a gentleman of most excellent differences.

Sir, here is newly come to court Laertes, believe me, an absolute gentleman, full of most *excellent differences*, of very soft society and great showing: indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.

*Hamlet.* Sir, his definement suffers no perdition

in you; though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and who else would trace him, his umbrage, nothing more.

*Osric.* Your lordship speaks most infallibly of him.

*Hamlet.* The concernancy, sir? why do we wrap the gentleman in our more rawer breath?

Osric speaks of Laertes as a gentleman of *most excellent* differences, and the zealous Poet speaks of the maiden Queen’s *most excellent* parts. Hamlet says, ‘to divide him inventorially would dizzy the arithmetic of memory;’ and afterwards he says, ‘Why do we *wrap* the gentleman in our more rawer breath?’—that is, Why do we, instead of distributing every part of Laertes’ most excellent differences, *wrap* them up in a few words entirely comprehending them? The rawer breath may represent ‘fewer words.’ A commentator suggests ‘warp’ for ‘wrap’ in this passage, but Puttenham uses the word ‘wrap’ twice in his description of

this Figure, the Distributor, to which Shakespeare here refers.

Shakespeare also refers to the Distributor in another part of *Hamlet* (Act i. Scene 2).

*Hamlet.* Seems, Madam ! nay, it is ; I know not seems.

'Tis not alone my inky cloak, good mother,  
Nor customary suits of solemn black,  
Nor windy suspiration of forc'd breath,  
No, nor the fruitful river in the eye,  
Nor the dejected haviour of the visage,  
Together with all forms, modes, shows of grief,  
That can denote me truly : *these*, indeed, seem,  
For they are actions that a man might play :  
But I have that within which passeth show ;  
These, but the trappings and the suits of woe.

In this passage, Hamlet uses *not* in expressing denial, and *nor* in introducing other parts of the negative.

King Henry, after distributing the attributes of gorgeous ceremony, uses the words 'not all these' twice ; and in the example Puttenham gives of this Figure, the zealous Poet, after distributing the maiden Queen's most excellent parts, concludes thus—

*Not any one of all these* honoured parts, &c. ;



and Hamlet, after having distributed the trappings and the snits of woe, inky cloak, fruitful river in the eye, &c., uses the pronoun 'these.'

---

*Hermione.* Come, I'll question you  
Of my lord's tricks and yours when you were boys;  
You were pretty *lordings* then.

*The Winter's Tale*, Act i. Scene 2.

*Gloucester.* *Lordings*, farewell; and say, when I  
am gone,  
I prophesied France will be lost ere long.

*Second Part Henry VI.*, Act i. Scene 1.

*Morocco.* Who chooseth me shall get as much  
as he deserves.  
As much as he deserves?—Pause there, Morocco,  
And weigh thy value with an even hand:  
If thou be'st rated by thy estimation,  
Thou dost deserve enough; and yet enough  
May not extend so far as to the lady:  
And yet to be afeard of my deserving  
Were but a weak *disabling* of myself.

*Merchant of Venice*, Act ii. Scene 7.

*Suffolk.* Fie, De-la-Poole! *disable* not thyself;  
Hast not a tongue? is she not here thy prisoner?  
Wilt thou be daunted at a woman's sight?

*Henry VI.*, Act v. Scene 3.

*Silvia.* His worth is warrant for his welcome  
hither,

If this be he you oft have wish'd to hear from.

*Valentine.* Mistress, it is: sweet lady, entertain  
him

To be my fellow-servant to your ladyship.

*Silvia.* Too low a mistress for so high a servant.

*Proteus.* Not so, sweet lady; but too mean a  
servant

To have a look of such a worthy mistress.

*Valentine.* Leave off discourse of *disability*:—  
Sweet lady, entertain him for your servant.

*Proteus.* My duty will I boast of, nothing else.

*Silvia.* And duty never yet did want his meed;  
Servant, you are welcome to a worthless mistress.

*The Two Gentlemen of Verona, Act ii. Scene 4.*

*Shepherd.* How if it be false, son?

*Clown.* If it be ne'er so false, a true gentleman  
may swear it in the behalf of his friend:—and  
I'll swear to the prince, thou art *a tall fellow of  
thy hands*, and that thou wilt not be drunk; but  
I know thou art *no tall fellow of thy hands*, and  
that thou wilt be drunk: but I'll swear it; and  
I would thou wouldst be a tall fellow of thy  
hands.

*Autolycus.* I will prove so, sir, to my power.

*Clown.* Ay, by any means prove a tall fellow:  
if I do not wonder how thou darest venture to  
be drunk, not being a tall fellow, trust me not.

*The Winter's Tale, Act v. Scene 2.*

I think that Shakespeare in some, or all, of these passages uses or refers to the figure called *Meiosis*, or the *Disabler*, and thus described by Puttenham—

‘After the Avancer followeth the abaser working by words and sentences of extenuation or diminution. Whereupon we call him the *Disabler* or figure of *Extenuation*: and this extenuation is used to divers purposes, sometimes for modesty’s sake, and to avoid the opinion of arrogance speaking of ourselves or of ours, as he that disabled himself to his mistress, thus—

Not all the skill I have to speak or do,  
Which little is God wot (set love apart :)  
Live load nor life, and put them both thereto  
Can counterpoise the due of your desart.

‘It may also be done for despight to bring our adversaries in contempt, as he that said by one (commended for a very brave soldier) disabling him scornfully, thus—

A jollie man (forsooth) and fit for the war,  
Good at hand grips, better to fight afar :  
Whom bright weapon in show as it is said,  
Yea his own shade, hath often made afraid.

‘The subtilty of the scoff lieth in these Latin words (*eminus et cominus pugnare*). Also we

use this kind of Extenuation when we take in hand to comfort or cheer any perilous enterprise, making a great matter seem small, and of little difficulty, and is much used by captains in the war, when they (to give courage to their soldiers) will seem to disable the persons of their enemies, and abase their forces, and make light of every thing that might be a discouragement to the attempt, as Hannibal did in his Oration to his soldiers, when they should come to pass the Alps to enter Italy, and for sharpness of the weather, and the steepness of the mountains, their hearts began to fail them.

‘ We use it again to excuse a fault, and to make an offence seem less than it is, by giving a term more favourable and of less vehemency than the troth requires, as to say of a great robbery, that it was but a pilfry matter: of an arrant ruffian, that he is a tall fellow of his hands: of a prodigal fool, that he is a kind-hearted man: of a notorious unthrift, a lusty youth, and such like phrases of extenuation, which fall more aptly to the office of the figure Curry favell before remembered. And we use the like terms by way of pleasant familiarity, and as it were for a courtly manner of speech with our eqals or inferiers, as to call a young gentlewoman Mall for Mary, Nell for Elner: Jack for John, Robin for Robert: or any other like affected terms spoken of pleasure, as in our triumphals calling familiarly upon our Muse, I called her Moppe.

But will you weet  
My little muse, my pretty moppe :  
If we shall algates change our stop,  
Choose me a sweet,

understanding by this word (moppe) a little pretty Lady, or tender young thing. For so we call little fish, that be not come to their full groth (moppes), as whiting moppes, gunard moppes.

'Also such terms are used to be given in derision and for a kind of contempt, as when we say *Lording* for Lord, and as the Spaniard that calleth an Earl of small renown Contadilio : the Italian calleth the poor man, by contempt, poverachio, or poverino, the little beast animaluchio, and such like diminutives appertaining to this figure, the (Disabler) more ordinary in other languages than in our vulgar.'

Gloucester evidently uses the word lordings for lords in derision and for a kind of contempt, as it is used by Puttenham in his description of the Disabler.

Silvia says she is too low a mistress for so high a servant, and Proteus says he is too mean a servant for to have a look of such a worthy *mistress*, and Valentine requests them to leave off discourse of disability ; and Puttenham, in describing this figure, the

Disabler, says it is used 'to divers purposes, sometimes for modesty's sake, and to avoid the opinion of arrogance, speaking of ourselves, as he that *disabled* himself to his mistress,' &c.

Autolycus says, 'I humbly beseech you, sir, to *pardon* me all the *faults* I have committed to your worship, and to give me your good report to the prince my master'; and the Clown says, '*I will swear* to the prince, thou art *a tall fellow of thy hands*, and that thou wilt not be drunk; *but I know thou art no tall fellow of thy hands*, and that thou will be drunk'; and Puttenham says, 'We use it (the Disabler) to *excuse a fault*, and to make an offence seem less than it is, by giving a term more favourable and of less vehemence than the *troth* requires, as to say of a robbery that it was but a pilfry matter, of an arrant ruffian, that he is *a tall fellow of his hands*.' Puttenham uses the expression 'a good man of your hands' in his description of Ironia, or the Dry Mock, thus—

'Ye do likewise dissemble, when ye speak in derision or mockery, and that may be many ways: as sometime in sport, sometime in earnest, and

privily, and apertly, and pleasantly, and bitterly :  
but first by the figure Ironia, which we call the  
dry mock : as he that said to a bragging Ruffian,  
that threatened he would kill and slay, no doubt  
you are a *good man of your hands*.'

---

*First Senator.* Take thou the destined tenth,  
And by the hazard of the spotted die  
Let die the spotted.

*Timon of Athens*, Act v. Scene 4.

*York.* To tell thee whence thou camest, of  
whom derived,  
Were *shame* enough to *shame* thee, wert thou  
not *shameless*.

3 *Henry VI.*, Act i. Scene 4.

*Northumberland.* The present benefit which  
I possess ;  
And *hope* to joy is little less in joy  
Than hope *enjoy'd*.

*King Richard II.*, Act ii. Scene 3.

*King.* Was this the *face* that *faced* so many  
follies,  
And was at last *out-faced* by Bolingbroke ?  
A brittle glory shineth in this *face* :  
As brittle as the glory is the *face*.

*Fitzwater.* Surrey, thou *liest*.

*Surrey.* Dishonourable boy !

That *lie* shall *lie* so heavy on my sword,  
 That it shall render vengeance and revenge,  
 Till thou the lie-giver, and that *lie*, do *lie*  
 In earth as quiet as thy father's skull.

*King Richard II.*, Act iv. Scene 1.

'O, where am I?' quoth she; 'in earth or heaven,  
 Or in the ocean drench'd, or in the fire?  
 What hour is this? or morn or weary even?  
 Do I delight to *die*, or life desire?

But now I *lived*, and *life* was *death's* annoy;  
 But now I *died*, and *death* was *lively* joy.'

*Venus and Adonis.*

'Then have ye a figure which the Latins call  
 Traductio, and I the tranlacer: which is when  
 ye turn and tranlace a word into many sundry  
 shapes as the Taylor doth his garment, and after  
 that sort do play with him in your ditty: as  
 thus—

Who lives in love his life is full of fears,  
 To lose his love livelode or liberty  
 But lively sprites that young and reckless be,  
 Think that there is no living like to theirs.

Or as one who much gloried in his own wit,  
 whom Persius taxed in a verse very pithily and  
 pleasantly, thus—

Scire tuum nihil est nisi te scire, hoc sciat alter,  
 which I have turned into English, not so briefly



but more at large of purpose the better to declare the nature of the figure: as thus—

Thou weenest thy wit nought worth if other weet  
it not

As well as thou thyself, but one thing well I wot,  
Who so in earnest weens, he doth in mine advise  
Shew himself witless, or more witty than wise.

Here you see how in the former rhyme this word life is tranlaced into live, living, lively, liveloud, and in the latter rhyme this word wit is translated into weet, ween, wot, witless, witty and wise: which came all from one original.’

Shakespeare often uses this figure, ‘turning and tranlacing a word into many sundry shapes,’ as a noun, a verb, an adjective, &c.

*Salisbury.* Then let’s make haste away, and look  
unto the *main*.

*Warwick.* Unto the *main*! O father, *Maine* is  
lost;

That *Maine*, which by *main* force Warwick did  
win,

And would have kept, so long as breath did last!

*Main* chance, father, you *meant*; but I *meant*  
*Maine*,

Which I will win from France, or else be slain.

2 *Henry VI.*, Act i. Scene 1.

Warwick tranlaces *main* into sundry shapes,  
and puns upon the word.

*Bishop.* My lord, wise men ne'er sit and wail  
their woes,

But presently prevent the ways to wail.

To *fear* the foe, since *fear* oppresseth strength,  
Gives, in your weakness, strength unto your foe,  
And so your follies *fight* against yourself.

*Fear*, and be slain; no worse can come to fight;  
And *fight* and *die* is *death* destroying *death*;

Where *fearing dying*, pays *death* servile breath.

*Richard II.*, Act iii. Scene 2.

Shakespeare in this passage may use two  
Figures described by Puttenham, thus: fear,  
fight, death are each repeated three times,  
'with some little intermission by inserting  
one or two words between': forming Ploche  
or the Doubler; and fear (noun), fear (verb),  
fearing and die, death, dying, form Traductio  
or Tranlacer, 'which is when ye turn and  
tranlace a word into many sundry shapes.'

*Hamlet.* Look here, upon this picture, and on  
this,

The counterfeit presentment of two brothers.

See, what a grace was seated on this brow;

Hyperion's curls; the front of Jove himself;

An eye like Mars, to threaten and command;  
A station like the herald Mercury,  
New-lighted on a heaven-kissing hill;  
A combination, and a form, indeed,  
Where every god did seem to set his seal,  
To give the world assurance of a man:  
This was your husband. Look you now, what  
follows:  
Here is your husband; like a mildew'd ear,  
Blasting his wholesome brother.

Act iii. Scene 4.

It has been supposed that Hamlet in this passage refers to portraits or miniatures, and many actors have made use of them,<sup>1</sup> but Shakespeare here refers to two Figures Hypotiposis or Counterfeit Representation, and Prosopographia, thus described by Puttenham—

‘Hypotiposis or the Counterfeit Representation.

‘The matter and occasion leadeth us many times to describe and set forth many things, in such sort as it should appear they were truly before our eyes though they were not present, which to do it requireth *cunning*: for nothing can be

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<sup>1</sup> In Rowe's edition of Shakespeare, published in 1709, there is a representation of this closet scene with portraits of Hamlet's father and uncle,

kindly counterfeit or represented in his absence, but by great discretion in the doer. And if the things we covet to describe be not natural or not veritable, then yet the same asketh more *cunning* to do it, because to feign a thing that never was nor is like to be, proceedeth of a greater wit and sharper invention than to describe things that be true.

### Prisopographia.

‘And these be things that a Poet or maker is wont to describe sometimes as true or natural, and sometimes to feign as artificial and not true, viz. The visage, speech and countenance of any person absent or dead: and this kind of representation is called the Counterfeit countenance: as Homer doth in his *Illiades*, divers personages: namely, Achilles and Thersites, according to the truth and not by fiction. And as our poet Chaucer doth in his *Canterbury Tales* set forth the Sumner, Pardoner, Manciple, and the rest of the Pilgrims, most naturally and pleasantly.’

One of these figures, the counterfeit representation, describes and sets forth many things in such sort as if it should appear they were not present, and the other figure, Prosopographia, is wont to describe the visage, speech, and countenance of any person absent or dead.

Hamlet when addressing his mother describes and sets forth many things in such sort as it should appear they were truly before her eyes although they were not present. He describes the countenance and appearance of his father, who was absent and dead, and having given this counterfeit representation he says to his mother—

Look you now what follows,  
and then describes his uncle—

like a mildew'd ear,  
Blasting his wholesome brother.

There would be nothing unusual in a portrait corresponding with Hamlet's description of his father's appearance, but a portrait representing Claudius murdering his brother would be something very uncommon. Besides, the murder and the manner of it were known only to Claudius until the Ghost told Hamlet in Act i. Scene 4; and between that Scene and Scene 4, Act iii., when Hamlet contrasts the two counterfeit presentments, there would not have been sufficient time to paint a portrait or miniature representing

Claudius pouring into his brother's ear the juice of cursed Lebanon; besides, it is not likely that Claudius would allow such a portrait to hang on the wall at Elsinore.

After the Ghost leaves this scene the Queen says—

This is the very coinage of your brain,  
referring probably not only to Hamlet's description of the Ghost's appearance, but also to his counterfeit presentment of two brothers. Afterwards the Queen says—

This bodiless creation ecstasy  
Is very *cunning* in;

and according to Puttenham—

‘The matter and occasion leadeth us many times to describe and set forth many things, in such sort as it should appear they were truly before our eyes though they were not present, which to do it requireth *cunning*.’

Counterfeit presentment is counterfeit representation, and I imagine when Shakespeare was composing this passage he found that the word representation would not suit his verse, and wrote presentment. Presentment

occurs twice in Shakespeare’s works, representation never.

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*Falstaff*. What tellest thou me of black and blue? I was beaten myself into all the colours of the rainbow; and I was like to be apprehended for the witch of Brentford: but that my admirable dexterity of wit, my *counterfeiting the action* of an old woman, delivered me, the knave constable had set me i’ the stocks, i’ the common stocks, for a witch.

*Merry Wives of Windsor*, Act iv. Scene 5.

Shakespeare in this passage may refer to Pragmatoria or the Counterfeit Action. Puttenham, after describing Counterfeit Representation, Countenance, Personation, Time and Place, thus describes Pragmatographia or the Counterfeit Action—

‘But if such description be made to represent the handling of any business with the circumstances belonging thereunto as the manner of a battle, a feast, a marriage, a burial, *or any other matter that lieth in feat and activity*: we call it then the Counterfeit action.’

So in counterfeiting the action of an old

woman, Falstaff would require the admirable dexterity of his wit, as it was a 'matter that lieth in feat and activity.'

---

*Cloten.* I will make  
One of her women lawyer to me, for  
I yet *not understand* the case myself.  
*Cymbeline*, Act ii. Scene 3.

*Guiderius.* A prison for a debtor, that *not dares*  
To stride a limit.  
*Cymbeline*, Act iii. Scene 3.

*P. King.* The great man down, you mark his  
favourite flies ;  
The poor advanced makes friends of enemies.  
And hitherto doth love on fortune tend ;  
For who *not needs*, shall never lack a friend ;  
And who in want a hollow friend doth try,  
Directly seasons him his enemy.  
*Hamlet*, Act iii. Scene 2.

*Norfolk.* Grievingly I think,  
The peace between the French and us *not values*  
The cost that did conclude it.  
*King Henry VIII.*, Act v. Scene 1.

*Westmoreland.* There is no need of any such  
redress ;



Or, if there were, it *not belongs* to you.

Yet for your part it *not appears* to me.

2 *Henry IV.*, Act iv. Scene 1.

He hath a court

He little cares for, and a daughter who

He *not respects* at all.

*Cymbeline*, Act i. Scene 6.

Who steals my purse, steals trash ; 'tis something,  
nothing ;

'Twas mine, 'tis his, and has been slave to thousands ;

But he that filches from me my good name,

Robs me of that which *not enriches* him,

And makes me poor indeed.

*Othello*, Act iii. Scene 3.

*Prospero*. Ye elves of hills, brooks, standing  
lakes and groves ;

And ye, that on the sands with printless foot

Do chase the ebbing Neptune, and do fly him,

When he comes back ; you demy-puppets, that

By moonshine do the green-sour ringlets make,

Whereof the ewe *not bites*.

*Tempest*, Act v. Scene 1.

In these passages Shakespeare refers to the figure Histeron, Proteron or the Preposterous.

'Your misplacing and preposterous placing is

not all one in behaviour of language, for the misplacing is always intollerable, but the preposterous is a pardonable fault, and many times gives a pretty grace unto the speech. We call it by a common saying to set the cart before the horse, and it may be done, either by a single word or by a clause of speech : by a single word thus—

And if I *not perform*, God let me thrive.

For perform not: and this vice is sometimes tollerable enough, but if the word carry any notable sense, it is a vice not tollerable, as he that said praising a woman for her red lips, thus—

A coral lip of hue,

which is no good speech, because either he should have said no more but a coral lip, which had been enough to declare the redness, or else he should have said, a lip of coral hue. Now if this disorder be in a whole clause which carrieth more sentence than a word, it is then worst of all.'

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*Holofernes.* He is too picked, too spruce, too affected, too odd, as it were, too peregrinate, as I may call it.

*Nathaniel.* A most singular and choice epithet.

*Holofernes.* He draweth out the thread of his verbosity finer than the staple of his argument. I abhor such fanatical phantasimes, such insociable

and point-devise companions; such rackers of *orthography*, as to speak dout, fine, when he should say doubt; det, when he should pronounce debt,—and d, e, b, t, not d, e, t: he clepeth a calf, cauf; half, hauf; neighbour, vocatur, nebour; neigh, abbreviated, ne; this is abhominable, which we would call abominable; it insinuateth me of infamie; *ne intellegis domine*, to make frantic, lunatic?

*Nathaniel*. Laus Deo bene intelligo.

*Holofernes*. Bone bone for bene. Prescian a little scratched; ’twill serve.

*Love’s Labour’s Lost*, Act v. Scene 1.

In this passage Shakespeare refers to two vices ‘in speech and writing’ described by Puttenham: Barbarismus or Foreign Speech, and Solicismus or Incongruity.

‘The foulest vice in language is to speak barbarously; this term grew by the great pride of the Greeks and Latins when they were dominators of the world, reckoning no language so sweet and civil as their own, and that all nations beside themselves were rude and uncivil, which they called barbarous: so as when any strange word not of the natural Greek or Latin was spoken, in the old time they called it barbarism, or when any of their own natural words were sounded and pronounced with strange and ill-shapen accents, or written by *wrong orthography*, as he that would

say with us in England, a dousand for a thousand, isterday for yesterday, as commonly the Dutch and French people do, that said it was barbarously spoken. The Italian at this day by like arrogance calleth the Frenchman, Spaniard, Dutch, English, and all other breed behither their *mountains* Appenines, Tramontani, as who would say Barbarous.

‘Your next intollerable vice is solecismus or incongruity, as when we speak false English, that is, misusing the grammatical rules to be observed in cases, genders, tenses and such like, every poor scholar knows the fault, and calls it the breaking of Priscian’s head, for he was among the Latins a principal grammarian.’

Holofernes gives examples of the bad spelling of ‘rachers of orthography’; and Puttenham gives examples of words pronounced with strange, ill-shapen accent, or written by ‘wrong orthography’; and Shakespeare in referring to these vices ‘in speech and writing,’ observes the order in which Puttenham describes them, that is, Barbarismus comes first, and Solecismus follows immediately after.

*Costard.* Go to; thou hast it ad dunghill, at the fingers’ ends, as they say.

*Holofernes.* O, I smell false Latin ; dunghill for unguem.

*Armado.* Arts-man, preambulate we will be singuled from the *barbarous*. Do you not educate youth at the charge-house on the top of the *mountain* ?

*Holofernes.* Or mons, the hill ?

*Armado.* At your sweet pleasure for the mountain.

*Holofernes.* I dō so, sans question.

*Armado.* Sir, it is the king's most sweet pleasure and affection to congratulate the princess at her pavilion in the posteriors of this day, which the rude multitude call the afternoon.

*Holofernes.* The posteriors of the day, most generous sir, is liable, congruent and measurable for the afternoon ; the word is well culled, chose, sweet and apt, I do assure you, sir, I do assure.

*Love's Labour's Lost*, Act v. Scene 1.

Costard speaks barbarously, for he uses dunghill, ' a word not of the natural Latin,' for unguem, and Armado says, ' we will be singuled from the barbarous.' Moreover, Puttenham in describing, and Shakespeare in referring in this passage to Barbarismus, both mention the mountain, and according to Puttenham, the Italians of Shakespeare's day called all bred ' behither

their mountains Appenines, Tramontani, as who would say Barbarous.'

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In the following passage Puttenham explains the words fantasy and fantastical, which Shakespeare uses frequently—

'As the Poets seemed to have skill not only in the subtilties of their art, but also to be meet for all manner of functions civil and martial, even as they found favour of the times they lived in, in so much as their credit and estimation generally was not small. But in these days (although some learned Princes may take delight in them) yet universally it is not so. For as well Poets as Poesy are despised, and the name become of honourable infamous subject to scorn and derision, and rather a reproach than a praise to any that useth it: for commonly who so is studious in the art or shows himself excellent in it, they call him in disdain a *phantastical*: and a light-headed or *phantastical* man (by conversion) they call a Poet. And this proceeds through the barbarous ignorance of the time and pride of many Gentlemen, and others, whose gross heads not being brought up or acquainted with any excellent Art, nor able to contrive or in manner conceive any matter of subtilty in any business or science, they do deride and scorn it in all others as superfluous knowledges and vain sciences, and whatsoever devise be of rare invention they

term it *phantastical*, construing it to the worst side: and among men such as be modest and grave, and of little conversation, nor delighted in the busy life and vain ridiculous actions of the popular, they call him in scorn a Philosopher or Poet, as much as to say as a phantastical man, verily injurously (God wot) and to the manifestation of their own ignorance, not making difference betwixt termes.’

*Brutus.* Boy! Lucius! Fast asleep? It is no matter:

Enjoy the heavy honey-dew of slumber:  
Thou hast no figures, nor no *fantasies*,  
Which *busy* care draws in the *brains* of men;  
Therefore thou sleep’st so *sound*.

*Julius Cæsar*, Act ii. Scene 1.

When Shakespeare was writing these lines he may have remembered the following passage in ‘The Arte of English Poesie’—

‘For as the evil and vicious disposition of the *brain* hinders the *sound* judgement and discourse of man with *busy* and disordered *phantasies*, for which cause the Greeks call him *φαντάστικος*, so is that part being well affected, not only nothing disorderly or confused with any monstrous imagination or conceits, but very formal, and in his much uniformity uniform, that is, well proportioned, and so passing clear, that by it as by a

glass or mirror, are represented unto the soul all manner of beautiful visions, whereby the inventive part of the mind is so much helped, as without it no man could devise any new or rare thing.'

According to Puttenham, 'the evil and vicious disposition of the *brain* hinders the *sound* judgement and discourse of man with *busy* and disordered *phantasies*,' but Lucius is not so troubled, for he has no fantasies which busy care draws in the brains of men. Four of the words in each of these passages are the same, viz. brain, busy, sound, fantasies.

*Holofernes*. I abhor such fanatical *phantasms*, such insociable and point-devise companions.

*Love's Labour's Lost*, Act v. Scene 1.

*Brutus*. Between the acting of a dreadful thing  
And the first motion, all the interim is  
Like a *phantasma*, or a hideous dream.

*Julius Caesar*, Act ii. Scene 1.

Puttenham continues—

'And where it is not excellent in his kind, there could be no politic Captain, nor any witty Engineer or cunning artificer. Nor yet any law maker or counsellor of deep discourse, yea the



Prince of Philosophers sticks not to say *animam non intelligere absque phantasmate* which text to another purpose Alexander Aphrodiscus well noteth, as learned men know.'

*Bushy.* Each substance of a grief hath twenty shadows,  
Which show like grief itself, but are not so ;  
For sorrow's eye, glazed with blinding tears,  
Divides one thing entire to many objects ;  
Like *perspectives*, which rightly gaz'd upon,  
Show nothing but confusion ; ey'd awry,  
Distinguish form : so your sweet majesty,  
Looking awry upon your lord's departure,  
Finds shapes of grief, more than himself, to wail ;  
Which, look'd on as it is, is nought but shadows  
Of what it is not. Then, thrice-gracious queen,  
More than your lord's departure weep not ; more's  
not seen ;  
Or if it be, 'tis with false sorrow's eye,  
Which for things true weeps things imaginary.  
*King Richard II.*, Act ii. Scene 2.

'And this *phantasy* may be resembled to a glass as hath been said, whereof there be many tempers and manner of makings, as the *perspectives* do acknowledge, for some be false glasses and show things otherwise than they be in deed and others right as they be in deed, neither fairer nor fouler, nor greater nor smaller. There be again of these glasses that show things exceeding fair and comely, others that show figures very

monstrous and ill-favoured. Even so is the phantastical part of man (if it be not disordered) a represent of the best, most comely and beautiful images or apperances of things to the soul, and according to their very truth.'

Puttenham's false glasses, which show things otherwise than they be indeed, are Shakespeare's perspectives rightly gazed upon, which show nothing but confusion. Puttenham's other glasses, which show things right as they be indeed, are Shakespeare's perspectives, which, eyed awry, distinguish form.

*Othello.* By heaven, he echoes me,  
As if there were some *monster* in his thought  
Too hideous to be shown.

*Othello*, Act iii. Scene 3.

'If otherwise, then doth it breed Chimeres and *monsters* in man's imaginations, and not only in his imaginations, but also in all his ordinary actions and life which ensues.'

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*Hamlet.* There is a divinity that shapes our  
ends,  
*Rough-hew* them how we *will*.

*Hamlet*, Act v. Scene 2.

In this passage, Skewers notwithstanding, Shakespeare refers to Exargasia or the Gorgeous, thus described by Puttenham—

‘For the glorious lustre it setteth upon our speech and language, the Greeks call it Exargasia, the Latin Expolitio, a term transferred from these polishers of marble or porphirite, who, after it is *rough hewn* and reduced to that fashion they *will*, do set upon it a goodly glass, so smooth and clear as ye may see your face in it, or otherwise as it fareth by the bare and naked body, which being attired in rich and gorgious apparell, seemeth to the common visage of the eye much more comely and beautiful than the natural. So doth this figure (which therefore I call the Gorgeous) polish our speech, and as it were attire it with copious and pleasant amplifications and much variety of sentences all running upon one point and to one intent: so as I doubt whether I may term it a figure, or rather a mass of many figurative speeches, applied to the beautifying of our tale or argument.’

According to Puttenham, the polishers of marble and porphirite, after it is *rough hewn* and reduced to that fashion they *will*, do set upon it a goodly glass, and Hamlet says, in fact, *rough hew* our ends as we *will*,

there is a divinity that shapes them. The shape the divinity gives to our rough-hewn ends may be considered equivalent to the glass the polishers set upon the marble or porphirite when it is *rough hewn* and 'reduced to that fashion they *will*.'

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*Biron.* From women's eyes this doctrine I derive :

They sparkle still the right Promethean fire ;  
They are the books, the arts, the Academes,  
That show, contain, and nourish all the world,  
Else none at all in aught proves excellent :  
Then fools you were these women to forswear ;  
Or, keeping what is sworn, you will prove fools.  
For wisdom's sake, a word that all men love ;  
Or for love's sake, a word that loves all men ;  
Or for men's sake, the authors of these women ;  
Or women's sake, by whom we men are men.

*Love's Labour's Lost*, Act iv. Scene 1.

'In our Comedy intituled Genecratia: The King was supposed to be a person very amorous and effeminate, and therefore most ruled his ordinary affairs by the advise of women, either for the love he bare to their persons or liking he had to their pleasant ready wits and utterance. Comes me to the Court one Polemon, an honest plain man of the country, but rich : and having a suit to the King, met by chance with one

Philino, a lover of wine and a merry companion in Court, and prayed him in that he was a stranger that he would vouchsafe to tell him which way he were best to work to get his suit, and who were most in credit and favour about the King, that he might seek to them to further his attempt. Philino perceiving the plainness of the man, and that there would be some good done with him, told Polemon that if he would well consider him for his labour he would bring him where he should know the truth of all his demands by the sentence of the Oracle. Polemon gave him twenty crowns, Philino brings him into a place where behind a arras cloth he himself spake in manner of an oracle in these metres, for so did all the Sybils and soothsayers in old times give their answers—

Your best way to work, and mark my words  
 well,  
 Not money; not many,  
 Nor any: but any,  
 Not weemen, but weemen bear the bell.

Polemon wist not what to make of this doubtful speech, and not being lawful to importune the oracle more than once in one matter, conceived in his head the pleasanter construction, and stuck to it: and having at home a fair young damsell of eighteen years old to his daughter, that could very well behave her self in countenance and also in her language, apparelled her as gay as he

could, and brought her to Court, where Philino harkening daily after the event of this matter, met him, and recommended his daughter to the Lords, who perceiving her great beauty and other good parts, brought her to the King, to whom she exhibited her father's supplication, and found so great favour in his eye, as without any long delay she obtained her suit at his hands. Polemon by the diligent soliciting of his daughter, won his purpose: Philino got a good reward and used the matter so, as howsoever the oracle had been construed, he could not have received blame nor discredit by the success, for every ways it would have proved true, whether Polemon's daughter had obtained the suit, or not obtained it. And the subtilty lay in the accent and Orthography of these two words *any* and *weemen*, for any being divided sounds *a nie* or near person to the King: and *weemen* being divided sounds *wee men*, not *weemen*, and so by this means Philino served all turns and shifted himself from blame; not unlike the tale of the Rattlemouse, who in the wars proclaimed between the four-footed beasts and the birds, being sent for by the Lion to be at his musters, excused himself for that he was a fowl and flew with wings: and being sent for by the Eagle to serve him, said that he was a four-footed beast, and by that crafty cavil escaped the danger of the wars, and shunned the service of both Princes, and ever since sat at home by the fire's side, eating up the poor

husbandman's bacon, half lost for lack of a good  
huswife's looking to.'

Shakespeare evidently refers to this passage in Puttenham. Biron plays upon the word women, which being divided, sounds *we men*.

*Suffolk.* Suffolk's imperial tongue is stern and  
rough,  
Us'd to command, untaught to plead for favour.  
Far be it we should honour such as these  
With humble suit:—no, rather let my head  
Stoop to the block, than these *knees* bow to *any*,  
Save to the God of heaven, and to my *king*.

*Second Part Henry VI., Act iv. Scene 1.*

And the reader will perceive that Suffolk uses the word *knees* and *any* in connection with the word king, and that Puttenham says *any* being divided, sounds *a nie*, or near person to the king.

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*King.* A man of good repute; carriage, bearing,  
and estimation.

*Love's Labour's Lost, Act i. Scene 1.*

*Constance.* O Lord! my boy, my Arthur, my  
fair son!

My life, my joy, my food, my all the world !  
My widow-comfort, and my sorrow's cure !

*King John*, Act iii. Scene 4.

*Armado*. By my sweet soul, I mean setting thee at liberty, enfreedoming thy person : thou wert *immured, restrained, captivated, bound*.

*Love's Labour's Lost*, Act iii. Scene 1.

*Nathaniel*. I did converse this *quondam* day with a companion of the king's, who is *intituled, nominated, or called*, Don Adriano de Armado.

*Love's Labour's Lost*, Act v. Scene 1.

*King (reads)*. Then for the place where ; where, I mean, I did encounter that most obscene and preposterous *event*, that draweth from my snow-white pen the ebon-coloured ink, which here thou *viewest, beholdest, surveyest, or seest*.

*Love's Labour's Lost*, Act i. Scene 1.

*Nathaniel*. Very reverent sport, truly ; and done in the testimony of a good conscience.

*Holofernes*. The deer was, as you know, *sanguis*,—in blood ; ripe as a pomewater, who now hangeth like a jewel in the ear of *cælo*,—*the sky, the welkin, the heaven* ; and anon falleth like a crab on the face of *terra*,—*the soil, the land, the earth*.

*Nathaniel*. Truly, master Holofernes, the epithets are sweetly varied, like a scholar at the



least : but, sir, I assure ye, it was a buck of the first head.

*Holofernes.* Sir Nathaniel, *haud credo*.

*Dull.* 'Twas not a *haud credo* ; 'twas a pricket.

*Holofernes.* Most barbarous intimation ! yet a kind of insinuation, as it were, *in via*, in way, of explication ; *facere*, as it were, replication, or, rather, *ostentare*, to show, as it were, his inclination,—after his *undressed*, *unpolished*, *uneducated*, *unpruned*, *untrained*, or, rather, *unlettered*.

*Love's Labour's Lost*, Act iv. Scene 2.

*Holofernes.* A foolish extravagant spirit, full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions.

*Love's Labour's Lost*, Act iv. Scene 2.

*Touchstone.* Give me your hand. Art thou learned ?

*William.* No, sir.

*Touchstone.* Then learn this of me : to have, is to have ; for it is a figure in rhetoric, that drink, being poured out of a cup into a glass, by filling the one doth empty the other ; for all your writers do consent that *ipse* is he : now, you are not *ipse*, for I am he.

*William.* Which he, sir ?

*Touchstone.* He, sir, that must marry this woman. Therefore, you clown, *abandon*,—which is in the vulgar, *leave*,—the *society*,—which in the boorish is, *company*,—of this *female*,—which in the common is, *woman* ; which together is,

abandon the society of this female, or, clown, thou perishest; or, to thy better understanding, diest; or, to wit, *I kill thee, make thee away, translate thy life into death, thy liberty into bondage.* *As You Like It*, Act v. Scene 1.

In these passages Shakespeare uses Sinonimia or the Figure of Store, thus described by Puttenham—

‘When so ever we multiply our speech by many words or clauses of one sense, the Greeks call it Sinonimia, as who would say, like or consenting names: the Latines having no fit term to give him, called it by the name of *event*, for (said they) many words of one nature and sense, one of them doth expound another. And therefore they called this figure the Interpreter. I for my part had rather call him the figure of store, because plenty of one manner of thing in our vulgar we call so. Æneas asking whether his Captain Orontes were dead or alive, used this store of speech all to one purpose—

Is he alive,  
Is he as I left him queaving and quick,  
And hath he not yet given up the ghost,  
Among the rest of those that I have lost?

Or if it be in single words, then thus—

What is become of that beautiful face,  
Those lovely looks, that favour amiable,

Those sweet features, and visage full of grace,  
That countenance which is alonly able  
To kill and cure ?

Ye see all these words face, looks, favour,  
features, visage, countenance, are in sense but all  
one. Which store, nevertheless, doth much  
beautify and enlarge the matter. So said an-  
other—

My faith, my hope, my trust, my God and eke  
my guide,  
Stretch forth thy hand to save the soul what  
ere the body bide.

Here faith, hope, and trust be words of *one*  
*effect*, allowed to us by this figure of store.’

Holofernes and Touchstone multiply their  
speech by many words of one sense, and the  
letter read by the King, in *Love’s Labour’s*  
*Lost*, speaks of ‘ that obscene and most pre-  
posterous *event*,’ and multiplies speech by  
using many words of one sense, ‘ *viewest*,  
*beholdest*, *surveyest*, or *seest*’; and Puttenham,  
speaking of the figure of store, says, ‘ the  
Latins, having no fit term to give him, called  
it by the name of *event*.’

*Fluellen*. What call you the town’s name where  
Alexander the Pig was born !

*Gower.* Alexander the Great.

*Fluellen.* Why, I pray you, is not pig great? the *pig*, or the *great*, or the *mighty*, or the *huge*, or the *magnanimous*, are all *one* reckonings, save the phrase is a little variations.

*King Henry V.*, Act iv. Scene 7.

Fluellen having multiplied his speech by many words of one sense, says the words 'are all *one* reckonings'; and Puttenham, in one of the two examples he gives of this figure, says the words are 'in sense but all *one*,' and in the other he says 'the words be of *one* effect'; and Constance uses words of one effect, 'my life, my joy, my food, my all the world'—'allowed to us by this figure of Store.'

*Fluellen.* I think it is in Macedon where Alexander is born. I tell you, captain, if you look in the maps of the 'orld, I warrant you shall find, in the comparisons between Macedon and Monmouth, that the situations, look you, is both alike. There is a river in Macedon; and there is also moreover a river at Monmouth: it is called Wye at Monmouth; but it is not of my prains what is the name of the other river; but 'tis all one, 'tis alike as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life

well, Harry of Monmouth’s life is come after it indifferent well; for there is figures in all things. Alexander, God knows, and you know, in his rages, and his *furies*, and his *wraths*, and his *cholers*, and his *moods*, and his *displeasures*, and his indignations, and also being a little intoxicates in his prains, did, in his ales and his angers, look you, kill his best friend, Cleitus.

*Gower.* Our king is not like him in that: he never killed any of his friends.

*Fluellen.* It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished. I speak but in the figures and comparisons of it: as Alexander killed his friend Cleitus, being in his ales and his cups; so also Harry Monmouth, being in his right wits and his good judgements, turned away the fat knight with the great belly-doublet: he was full of jests, and gipes, and knaveries, and mocks; I have forgot his name.

*King Henry V.*, Act iv. Scene 7.

In this passage Shakespeare refers to Paradigma or resemblance by example, and also to Sinonomia or the Figure of Store.

Paradigma or resemblance by example is thus described by Puttenham—

‘If in matter of counsel or perswasion we will seem to liken one case to another, such as pass ordinarily in man’s affairs, and I do compare the

past with the present, gathering probability of success to come in things we have presently in hand : or if ye will draw the judgements precedent and authorised by antiquity as veritable, and peradventure fained and imagined for some purpose, into similitude or dissimilitude with our present actions and affairs, it is called resemblance by example : as if one should say thus, Alexander the Great in his expedition into Asia did this, so did Hannibal coming into Spain, so did Cæsar in Egypt, therefore all great Captains and Generals ought to do it.'

Fluellen likens one case to another, and compares the past with the present, and makes a resemblance by example. He makes a comparison between Macedon and Monmouth, between the Wye and 'the other river,' and between Alexander's life and Harry Monmouth's life. Puttenham compares what Alexander did in his expedition to Asia with what Hannibal did coming into Spain and Cæsar in Egypt, and Shakespeare compares what Alexander did to Clitus with what Harry Monmouth did to Falstaff; and in making these comparisons Shakespeare and Puttenham both mention Alexander the Great.

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*First Citizen.* Blood hath bought blood, and  
blows have answer'd blows;  
*Strength* match'd with *strength*, and *power* con-  
fronted *power*;  
Both are alike; and both alike we like.

*King John*, Act ii. Scene 2.

*Beatrice.* Foul words is but *foul wind*, and *foul wind* is but *foul breath*, and *foul breath* is noisome; therefore I will depart unkissed.

*Much Ado about Nothing*, Act v. Scene 2.

*Paris.* He eats nothing but doves, love; and that breeds hot blood, and *hot blood* begets *hot thoughts*, and *hot thoughts* beget *hot deeds*, and *hot deeds* is love.

*Troilus and Cressida*, Act iii. Scene 2.

*Dromio E.* The clock hath stricken twelve upon the bell,  
My mistress made it one upon my cheek:  
She is so hot, because the meat is *cold*;  
The meat is *cold*, because you come not *home*;  
You come not *home*, because you have no *stomach*;  
You have no *stomach*, having broke your fast;  
But we, that know what 'tis to fast and pray,  
Are penitent for your default to-day.

*Comedy of Errors*, Act i. Scene 2.

*Rosalind.* Your brother and my sister no sooner met, but they *looked*; no sooner *looked*, but they *loved*; no sooner *loved*, but they *sighed*; no sooner

*sighed*, but they asked one another the *reason*; no sooner knew the *reason*, but they sought the remedy: and in these degrees have they made a pair of stairs to marriage, which they will *climb* incontinent, or else be incontinent before marriage: they are in the very wrath of love, and they will together; clubs cannot part them.

*As You Like It*, Act v. Scene 2.

In these passages Shakespeare refers to Climax or the Marching figure, thus described by Puttenham—

‘Ye have a figure which as well by his Greek and Latin originals, and also by allusion to the manner of a man’s gate or going may be called the *marching* figure, for after the first step all the rest proceed, by *double* the space, and so in our speech one word proceeds *double* to the first that was spoken, and goeth as it were by strides or *paces*: it may as well be called the Climbing figure, for Climax is as much as to say as a *ladder*; as in one of our Epitaphs showing how a very mean man by his wisdom and good fortune came to great estate and dignity—

His virtue made him wise, his wisdom brought  
him wealth,

His wealth won many friends, his friends made  
much supply:

Of aids in weal and woe, in sickness and in health,  
Thus came he from a low, to sit in seat so high,



Or as Jhean de Mehune the French Poet—

Peace makes plenty, plenty makes pride,  
Pride breeds quarrel, and quarrel brings war :  
War brings spoil, and spoil poverty,  
Poverty patience, and patience peace :  
So peace brings war, and war brings peace.’

Rosalind makes ‘one word proceed double to the first that was spoken,’ thus—‘Your brother and my sister no sooner met, but they *looked* ; no sooner *looked*, but they *loved* ; no sooner *loved*, but they *sighed* ; no sooner *sighed*, but they asked one another the *reason* ; no sooner knew the *reason*, but they sought the remedy ;’ and she says besides, ‘in these degrees have they made a pair of *stairs* to marriage which they will climb’ ; and Puttenham says, ‘It may be called the climbing figure, for climax is as much as to say as a *ladder*.’

*Ulysses.* O, when degree is shaken,  
Which is the *ladder* to all high designs,  
Then enterprise is sick !

Then every thing includes itself in power,  
*Power* into *will*, *will* into *appetite* ;  
And *appetite*, an universal wolf,

So *doubly* seconded with will and power,  
Must make perforce an universal prey,  
And last eat up himself. Great Agamemnon,  
This chaos, when degree is suffocate,  
Follows the choking.  
And this neglect of degree it is  
That by a pace goes backward, with a purpose  
It hath to *climb*. The general's disdain'd  
By him one step below, he by the next,  
That next by him beneath; so every *step*,  
Exempl'd by the first *pace* that is sick  
Of his superior, grows to an envious fever  
Of pale and bloodless emulation.

*Troilus and Cressida*, Act i. Scene 3.

Ulysses also refers to this Figure, for after saying that degree is the *ladder* to all high designs, and making one word proceed *double* to the first that was spoken, and go, as it were, by strides or paces, he uses the adverb *doubly* and the verb *climb*, and speaks of every step being exempl'd by the *first pace*; and Puttenham, in his description of this Figure, says, 'one word proceeds *double* to the *first* that was spoken, and goeth as it were by strides or *paces*.'

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*Armado.* How canst thou part sadness and melancholy, my tender juvenal?

*Moth.* By a familiar demonstration of the working, my tough senior.

*Armado.* Why tough senior? why tough senior?

*Moth.* Why tender juvenal? why tender juvenal?

*Armado.* I spoke it, tender juvenal, as a congruent *epitheton* appertaining to thy young days, which we may nominate tender.

*Moth.* And I, tough senior, as an appertinent title to your old time, which we may name tough.

*Armado.* Pretty, and *apt*.

*Moth.* How mean you, sir? I pretty, and my saying *apt*? Or I *apt*, and my saying pretty?

*Armado.* Thou pretty, because little.

*Moth.* Little pretty, because little. Wherefore *apt*?

*Armado.* And therefore *apt*, because quick.

*Love's Labour's Lost*, Act i. Scene 2.

On page 147 of ‘The Arte of English Poesie,’ Puttenham speaks of ‘Epitheton or the Qualifier,’ and on page 152, of Epitheton or the qualifier otherwise the figure of attribution, but it is the second description of this Figure, on page 152, which explains this obscure passage—

‘When ye will speak giving every person or

thing besides his proper name a quality by way of addition whether it be of good or of bad it is a figurative speech of audible alteration, so is it also of sense as to say—

Fierce Achilles, wise Nestor wily Ulysses,  
Diana the chaste and thou lovely Venus :  
With thy blind boy that almost never misses,  
But hits our hearts when he levels at us.

Or thus commending the Isle of Great Britain—

Albion hughest of Western Islands all,  
Soil of sweet air and of good store :  
God send we see thy glory never fall,  
But rather daily to grow more and more.

Or as we sang of our Sovereign Lady giving  
her these attributes besides her proper name—

Elizabeth regent of the great Britain Isle,  
Honour of all regents and Queens.

‘But if we speak thus, not expressing her proper  
name Elizabeth, videl.—

The English Diana, the great Britain maid,  
then it is not by Epitheton or figure of Attribution, but by figures Antonomasia, or Periphrasis.

‘Your Epitheton or qualifier, whereof we spake  
before, placing him among the figures auricular,  
now because he serves also to alter and enforce

the sense, we will say somewhat more of him in this place, and do conclude that he must be *apt* and proper for the thing he is added unto, and not disagreeable or repugnant, as one that said: dark disdain, and miserable pride, very absurdly, for disdain or disdained things cannot be said to be dark, but rather bright and clear, because they be beholden and much looked upon, and pride is rather envied than pitied or miserable, unless it be in Christian charity, which helpeth not the term in this case. Some of our vulgar writers take great pleasure in giving Epithets and do it almost to every word which may receive them, and should not be so, yea though they were never so proper and *apt* for sometimes words suffered to go single, do give greater sense and grace than words qualified by attributions do' (page 152).

It is evident that Shakespeare in this passage refers to Epitheton or the Qualifier, because he not only mentions the word Epitheton, but he also gives to Moth and to Armado a quality, besides their proper names, by way of addition—as tender, tough. Armado calls Moth his tender juvenal, as a congruent Epitheton to Moth's 'young days,' and Moth calls Armado his tough senior as an appertinent title to Armado's 'old time.' Armado says Moth's Epitheton

is pretty and *apt*. *Apt* is used twice by Armado and three times by Moth; and Puttenham in describing this Figure says, 'he must be *apt* and proper for the thing he is added to,' and he uses *apt* twice in his second description of this Figure. Moreover, this is the only passage in Shakespeare's Works in which the word Epitheton appears. Armado having called the Epitheton 'tough,' pretty and apt seems to use the counter-change, for he takes a couple of words 'to play with and by making them to change and shift one into other's place they do very prettily exchange and shift the sense,' as thus: 'I pretty and my saying apt, or I apt and my saying pretty.'

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*Constance.* Lame, foolish, crooked, swart, prodigious. *King John*, Act iii. Scene 1.

*Enobarbus.* But he loves Cæsar best;—yet he loves Antony.  
Ho! hearts, tongues, figures, scribes, bards, poets, cannot  
Think, speak, cast, write, sing, number—ho! his love.  
*Antony and Cleopatra*, Act iii. Scene 2.

*Lady Capulet.* Accursed, unhappy, wretched,  
hateful day!

*Paris.* Beguiled, divorced, wronged, spited,  
slain!

*Capulet.* Despised, distressed, hated, martyr’d,  
kill’d.

*Romeo and Juliet*, Act iv. Scene 5.

*Malcolm.* But I have none: the king-becoming  
graces,  
As justice, verity, temperance, stableness,  
Bounty, perseverance, mercy, lowliness,  
Devotion, patience, courage, fortitude,  
I have no relish of them.

*Macbeth*, Act iv. Scene 3.

*Pandarus.* Why, have you any discretion?  
have you any eyes? Do you know what a man  
is? Is not birth, beauty, good shape, discourse,  
manhood, learning, gentleness, virtue, youth,  
liberality, and such like, the spice and salt that  
season a man?

*Troilus and Cressida*, Act i. Scene 2.

In these passages Shakespeare refers to  
Brachiologa or the Cutted comma, thus de-  
scribed by Puttenham—

‘We use sometimes to proceed all by single  
words, without any close or coupling, saving that

a little pause or comma is given to every word. This figure for pleasure may be called in our vulgar the cutted comma, for that there cannot be a shorter division than at every word's end. The Greeks in their language call it short language, as thus—

Envy, malice, flattery, disdain,  
Avarice, deceit, falshed filthy gain.

If this loose language be used, not in single words, but in long clauses, it is called Asindeton, and in both cases we utter in that fashion, when either we be in earnest, or would seem to make hast.'

Shakespeare frequently uses this Figure, and in the few passages I have selected the reader will see that some of the verses—to use Puttenham's language—'proceed all by single words, without close or coupling, saving that a little pause or comma is given to every word,' thus—

Accursed, unhappy, wretched, hateful day!

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*Prologue.* Anon comes Pyramus, sweet youth  
and tall,

And finds his trusty Thisby's mantle slain :  
Whereat, with *blade*, with *bloody blameful blade*,



He *bravely broach'd his boiling bloody breast*;  
And Thisby, tarrying in mulberry shade,  
His dagger drew, and died.

*A Midsummer-Night's Dream*, Act v. Scene 1.

*Holofernes*. Sir Nathaniel, will you hear an extemporal epitaph on the death of the deer? And, to humour the ignorant, call I the deer the princess killed a pricket.

*Nathaniel*. Perge, good Master Holofernes, perge; so it shall please you to abrogate scurrility.

*Holofernes*. I will something affect the *letter*, for it argues *facility*.

‘The *preyful princess pierced and prick'd a pretty pleasing pricket*.’

*Love's Labour's Lost*, Act iv. Scene 2.

Shakespeare in these passages fills his verse with words beginning all with one letter, ‘or with a like letter’; and he probably refers to two Figures, Parimion or the Figure of the like letter, ‘or to Tautologia or the Figure of self saying,’ which are thus described by Puttenham—

Parimion.

‘Ye do by another figure notably affect the ear when ye make every word of the verse to begin with a like letter, as for example in this verse written in an Epitaph of our making—

Time tried his truth, his travails, and his trust,  
And time too late tried his integrity.

‘It is a figure much used by our common rhymers, and doth well if it be not too much used, for then it falleth into the vice, which shall be hereafter spoken of, called Tautologia.

### Tautologia.

‘Ye have another manner of composing your metre nothing commendable, specially if it be too much used, and is when our maker takes too much delight to fill his verse with wordes beginning all with a letter, as an English rhymers that said—

The deadly drops of dark disdain,  
Do daily drench my due desertes ;

and as the Monk we spoke of before, wrote a whole Poem to the honour of Carolus Caluus, every word in his verse beginning with C, thus—

*Carmina clarisonæ Caluis cantate camenæ.*

‘Many of our English makers use it too much, yet we confess it doth not ill but prettily becomes the metre, if ye pass not two or three words in one verse, and use it not very much, as he that said by way of Epithet—

The smoky sighs : the trickling tears,

and such like, for such composition makes the metre run away smoother, and passeth from the lips with more *facility* by iteration of a letter than by alteration, which if a letter requires an exchange of ministry and office in the lips, teeth or palate, and so doth not the iteration.’

Holofernes says, ‘I will something affect the *letter*, for it argues *facility*,’ and he then fills his verse with words beginning with the letter P, which happens to be the initial letter of the name Puttenham; and Puttenham in describing this Figure, says it is where our maker takes too much delight to fill his verse ‘with words beginning all with a *letter*’; and afterwards, that ‘such composition makes the metre run away smoother, and passeth from the lips with more *facility*.’

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*Pyramus*. Sweet Moon, I thank thee for thy beams;  
 I thank thee, Moon, for shining now so bright;  
 For, by thy gracious, golden, glittering gleams,  
 I trust to take of truest Thisby sight.  
*A Midsummer-Night's Dream, Act v. Scene 1.*

The First Folio has glittering beams, the Second Folio glittering streams, but it seems probable, as a commentator suggested, that Shakespeare wrote glittering gleams, because he here uses this Figure, which is 'when ye make every word of the verse begin with the like letter,' and the word gleams begins with G.

The great Edmund Spenser uses glittering gleams.

## XXVIII.

All over her a cloth of state was spred  
 Not of rich tissey, nor of cloth of gold,  
 Nor of ought else that may be richest red,  
 But like a cloud, as likest may be told,  
 That her brode-spreading wings did wyde unfold;  
 Whose skirts were bordered with bright sunny  
     beames,  
 Glistring like gold among the plights enrolld,  
 And here and there shooting forth silver streames,  
 Mongst which crept little angels through the  
     *glittering gleams.*

*The Faërie Queene, Canto ix. Book v.*

Pyramus speaks of 'golden glittering gleams,' and Spenser of 'sunny beams

glistring like gold’ and of ‘the glittering gleams.’

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*First Servant.* Good then, save me a piece of *marchpane*.

*Romeo and Juliet*, Act i. Scene 5.

*Prologue.* For us, and for our tragedy,  
Here stooping to your clemency,  
We beg your hearing patiently.

*Hamlet.* Is this a prologue, or the *poesie* of a  
*ring*?

*Hamlet*, Act iii. Scene 2.

Of folded schedules had she many a one,  
Which she perus’d, sigh’d, tore, and gave the  
flood;

Crack’d many a *ring of posied* gold and bone,  
Bidding them find their sepulchres in mud;  
Found yet more letters sadly penn’d in blood,  
With sleided silk feat and affectedly  
Enswath’d, and seal’d to curious secrecy.

*A Lover’s Complaint.*

‘There be also other like Epigrams that were sent usually for new years gifts, or to be printed or put upon their banqueting dishes of sugar plate, or of *march paines*, and such other dainty meats as by the curtesie and custom every guest might carry from a common feast home with him to his own house, and were made for the nonce, they were called *Nenia* or *apphoreta*, and never

contained above one verse, or two at the most, but the shorter the better, we call them *Poesies*, and do paint them now a days upon the back sides of our fruit trenchers of wood, or use them as devices in *rings* and arms or about such courtly purposes.'—Lib. i. Chap. xxx. 'Of Short Epigrams called Posies.'

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*Proteus*. Even as one heat another heat expels,  
Or as one nail by strength drives out another,  
So the remembrance of my former love  
Is by a newer object quite forgotten.

*The Two Gentlemen of Verona*, Act i. Scene 4.

*Benvolio*. Tut, man, one fire burns out another's  
burning ;  
One pain is lessen'd by another's anguish ;  
Turn giddy, and be holp by backward turning ;  
One desperate grief cures with another's languish :  
Take thou some new infection to thy eye,  
And the rank poison of the old will die.

*Romeo and Juliet*, Act i. Scene 2.

'Finally for love, there is no frailty in flesh and blood so excusable as it, no comfort or discomfort greater than the good and bad success thereof, nothing more natural to man, nothing of more force to vanquish his will and to inveigle his judgement. Therefore of death and burials, of the adversities by wars, and of true love lost or ill

bestowed, are the only sorrows that the noble Poets sought by their art to remove or to appease, not with any medicament of a contrary temper, as the Galenists use to cure *contraria contrariis*, but as Paracelsians, who cure *similia similibus*, making one dolour to expell another, and in this case, one short sorrowing the remedy of a long and grievous sorrow.’—Lib. i. Chap. xxiv.

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*Green.* The lord Northumberland, his son young  
Henry Percy,  
The lords of Ross, Beaumont, and Willoughby,  
With all their powerful friends, are fled to him.  
*Richard II.*, Act ii. Scene 2.

‘If the supply (fled from me) be placed after all the clauses and not before or in the middle, then is he called by the Greeks Hypozeugma, and by us the Re-rewarder, thus—

My mates that wont to keep me company,  
And my neighbours, who dwelt near to my  
wall,  
The friends that swore they would not stick to  
die  
In my quarrel: they are fled from me all,

where you see this word *fled* from me serve all the three clauses requiring but one congruity and sense.’

*Princess.* Nor God nor I delights in perjured men.

*Love's Labour's Lost*, Act v. Scene 2.

*Adriana.* Come, I will fasten on this sleeve of thine :

Thou art an elm, my husband, I a vine.

*Comedy of Errors*, Act ii. Scene 2.

‘But if such want be in sundry clauses, and of several congruities or sense, and the supply be made to serve them all, it is by the Figure Sillepsis, whom for that respect we call the Double Supply conceiving, and as it were comprehending under one, a supply of two natures, and may be likened to the man that serves many masters at once, being of strange Countries or kindreds, as in these verses where the lamenting widow showed the Pilgrim the graves in which her husband and children lay buried—

Here my sweet sons and daughters, all my bliss,  
Yonder mine own dear husband buried is,

where you see one verb singular supplieth the plural and singular, and thus—

Judge ye lovers, if it be strange or no :  
My lady laughs for joy, and I for wo,

where you see a third person supply himself and a first person—



Madame, ye never showed yourself untrue,  
Nor my deserts would ever suffer you.'

Puttenham gives two more examples of this Figure.

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*Friar Laurence.* She's not well married that  
lives married long;  
But she's best married that dies married young.  
*Romeo and Juliet*, Act iv. Scene 5.

*Proteus.* I cannot leave to love, and yet I do;  
But there I leave to love, where I should love.  
Julia I lose, and Valentine I lose:  
If I keep them, I needs must lose myself;  
If I lose them, thus find I, by their loss,—  
For Valentine, myself; for Julia, Silvia.

*The Two Gentlemen of Verona*, Act ii. Scene 6.

*Claudio.* Hero thinks surely she will die, for she says she will die if he love her not; and she will die, ere she makes her love known; and she will die, if he woo her, rather than she will bate one breath of her accustomed crossness.

*Much Ado about Nothing*, Act ii. Scene 3.

*Bolingbroke.* I thought you had been willing to resign.

*K. Richard.* My crown, I am; but still my griefs are mine:

You may my glories and my state depose,  
But not my griefs ; still am I king of those.

*Bolingbroke.* Part of your *cares* you give me  
with your crown.

*K. Richard.* Your *cares* set up, do not pluck  
my *cares* down.

My *care* is, loss of *care*, by old *care* done ;

Your *care* is, gain of *care*, by new *care* won.

The *cares* I give, I have, though given away ;

They tend the crown, yet still with me they  
stay.

*King Richard II.*, Act iv. Scene 1.

*Armado.* Callest thou my *love* hobby-horse ?

*Moth.* No, master ; the hobby-horse is but a  
colt, and your *love*, perhaps, a hackney. But  
have you forgot your *love* ?

*Armado.* Almost I had.

*Moth.* Negligent student ! learn her by *heart*.

*Armado.* By *heart*, and in *heart*, boy.

*Moth.* And out of *heart*, master : all those three  
I will prove.

*Armado.* What wilt thou prove ?

*Moth.* A man, if I live ; and this, by, in, and  
without, upon the instant : by *heart* you *love* her,  
because your *heart* cannot come by her ; in *heart*  
you *love* her, because your *heart* is in *love* with  
her ; and out of *heart* you *love* her, being out of  
*heart* that you cannot enjoy her.

*Love's Labour's Lost*, Act iii. Scene 1.

*Leontes.* But *mine*, and *mine* I loved, and *mine*  
I praised,  
And *mine* that I was proud on; *mine* so  
much,  
That I myself was to myself not *mine*;  
Valuing of her.

*Much Ado about Nothing*, Act iv. Scene 1.

*Bolingbroke.* Good aunt, *stand up*.

*Duchess.* Nay, do not say—'*stand up*;'—  
But, '*pardon*' first, and afterwards, '*stand up*.'  
An if I were thy nurse, thy tongue to teach,  
'*Pardon*' should be the first word of thy  
speech.

I never long'd to hear a word till now;  
Say—'*pardon*,' king; let pity teach thee how:  
The word is short, but not so short as sweet;  
No word like '*pardon*,' for kings' mouths so  
meet.

*York.* Speak it in French, king; say, *pardon-*  
*nez moy*.

*Duchess.* Dost thou teach *pardon pardon* to  
destroy?

Ah! my sour husband, my hard-hearted lord,  
That sett'st the word itself against the word!  
Speak *pardon* as 'tis current in our land,  
The chopping French we do not understand.  
Thine eye begins to speak, set thy tongue  
there:

Or in thy piteous heart plant thou thine ear;

That hearing how our plaints and prayers do  
pierce,

Pity may move thee *pardon* to rehearse.

*Bolingbroke.* Good aunt, *stand up*.

*Duchess.* I do not sue to stand ;

*Pardon* is all the suit I have in hand.

*Bolingbroke.* I *pardon* him, as God shall *pardon*  
me.

*Duchess.* O happy vantage of a kneeling  
knee !

Yet am I sick for fear : speak it again ;

Twice saying *pardon* doth not *pardon* twain,

But makes one *pardon* strong.

*Bolingbroke.* With all my heart

I *pardon* him.

*King Richard II.*, Act v. Scene 3.

In these passages Shakespeare refers to  
Ploche or the Doubler, thus described by  
Puttenham—

‘Ye have another sort of repetition, which we  
call the doubler, and is as the next before, a  
speedy *iteration* of one word, but with some  
little intermission by inserting one or two  
words between, as in a most excellent ditty  
written by Sir Walter Raleigh these two closing  
verses—

Yet when I saw myself to you construe,  
I loved myself, because myself loved you.

And this spoken in common Proverb—

An ape will be an ape, by kind as they say,  
Though that you clad him all in purple array.

Or as we once sported upon a fellow’s name  
who was called Woodcock, and for an ill part he  
had played entreated favour by his friend—

I pray you intreat no more for the man,  
Woodcock will be woodcock do what you can.

‘Now also be there many other sorts of repetition if a man would use them, but are nothing commendable, and therefore are not observed in good poesy, as a vulgar rhymers who doubled one word in the end of every verse, thus—

Adieu, adieu,  
My face, my face.

And another that did the like in the beginning of his verse, thus—

To love him and love him, us sinners should do.

‘These repetitions be not figurative but phantastical, for a figure is ever used to a purpose, either of beauty or of efficacy; and these last recited be to no purpose, for neither can say that it urges affection, nor that it beautifieth or enforceth the sense, nor hath any other subtilty in it, and therefore is a very foolish impertinency of speech, and not a figure.’

King Richard iterates the word *care* nine times in four lines.

*Cardinal.* My lord, wise men ne'er sit and wail  
their woes,

But presently prevent the ways to wail.  
To fear the foe, since fear oppresseth strength,  
Gives, in your weakness, strength unto your foe,  
And so your follies fight against yourself.  
Fear, and be slain: no worse can come to fight:  
And fight and die, is death destroying death;  
Where, fearing dying, pays death servile breath.

*King Richard II.*, Act iii. Scene 2.

*Troilus.* I am as *true* as *truth's* simplicity,  
And simpler than the infancy of *truth*.

*Cressida.* In that I'll war with you.

*Troilus.* O virtuous fight,  
When *right* with *right* wars who shall be most  
*right*!

True swains in love shall, in the world to come,  
Approve their *truths* by Troilus: when their  
rhymes,

Full of protest, of oath, and big compare,  
Want similes, *truth* tir'd with *iteration*,—  
As *true* as steel, as plantage to the moon,  
As sun to day, as turtle to her mate,  
As iron to adamant, as earth to the centre,—  
Yet, after all comparisons of truth,  
As *truth's* authentic author to be cited,

As *true* as Troilus shall crown up the verse,  
And sanctify the numbers.

*Cressida.* Prophet may you be!  
If I be *false*, or swerve a hair from truth,  
When time is old, and hath forgot itself,  
When waterdrops have worn the stones of Troy,  
And blind oblivion swallow'd cities up,  
And mighty states characterless are grated  
To dusty nothing; yet let memory,  
From *false* to *false*, among *false* maids in love,  
Upbraid my *falsehood*! when they have said—as  
*false*

As air, as water, wind, or sandy earth,  
As fox to lamb, as wolf to heifer's calf,  
Pard to the hind, or stepdame to her son;  
Yea, let them say, to stick the heart of *falsehood*,  
As *false* as Cressid.

*Troilus and Cressida*, Act iii. Scene 2.

I think that Shakespeare in these passages uses Ploche, or the Doubler, because the Cardinal and Troilus make a speedy iteration of one word with some little intermission by inserting one or two words between, and Troilus mentions the word *iteration*, which Puttenham uses in his description of these Figures, Ploche or the Doubler, and Tautologia.

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*Troilus.* O Cressid ! O false Cressid ! false, false,  
false !

Let all untruths stand by thy stained name,  
And they'll seem glorious.

*Troilus and Cressida*, Act v. Scene 2.

*Nurse.* O woe ! O woful, woful day !  
Most lamentable day, most woful day,  
That ever, ever, I did yet behold !  
O day ! O day ! O day ! O hateful day !  
Never was seen so black a day as this :  
O woful day, O woful day !

*Romeo and Juliet*, Act iv. Scene 5.

*Pyramus.* O grim-look'd night ! O night with  
hue so black !  
O night, which ever art when day is not !  
O night, O night ; alack, alack, alack !  
I fear Thisby's promise is forgot !—  
And thou, O wall, O sweet, O lovely wall,  
That stand'st between her father's ground and  
mine ;  
Thou wall, O wall, O sweet and lovely wall.

*A Midsummer-Night's Dream*, Act v. Scene 1.

O, that infected moisture of his eye,  
O, that false fire which in his cheek so glow'd,  
O, that forc'd thunder from his heart did fly,  
O, that sad breath his spungy lungs bestow'd,  
O, all that borrow'd motion, seeming ow'd,



Would yet again betray the fore-betray’d,  
And new pervert a reconciled maid !

*A Lover's Complaint.*

‘The figure of exclamation, I call him the outcry, because it utters our mind by all such words as do show any extreme passion, whether it be by way of exclamation or crying out, admonition or wondering, imprecation or cursing, obtestation or taking God and the world to witness, or any such like as declare an impotent affection, as Chaucer of the Lady Cressida by exclamation—

O sop of sorrow sunken into care,  
O caitiff Cressid, for now and evermore.’

O caitiff Cressid is mentioned in Puttenham’s example of the outcry, and Troilus, ‘by way of exclamation,’ cries out, ‘O false Cressid.’

*Lysander.* Ah me ! for aught that ever I could  
read,  
Could ever hear by tale or history,  
The course of true love never did run smooth :  
But, either it was different in blood,—

*Hermia.* O cross ! too high to be enthrall’d to  
low !

*Lysander.* Or else misgraffed in respect of  
years,—

*Hermia.* O spite! too old to be engag'd to young!

*Lysander.* Or else it stood upon the choice of friends,—

*Hermia.* O hell! to choose love by another's eye!

*Lysander.* Or, if there were a sympathy in choice,

War, death, or sickness, did lay siege to it.

*A Midsummer-Night's Dream, Act i. Scene 1.*

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In this passage Shakespeare introduces Anaphora, or the Figure of Report, and Ecphronesis, or the Outcry, for *Hermia* begins with 'O,' the first, third, and fifth lines, and *Lysander* begins with 'Or' the second, fourth, and sixth lines.

*Katherine.* The young Dumain, a well-accomplish'd youth,  
Of all that virtue love for virtue loved.

*Love's Labour's Lost, Act ii. Scene 1.*

She clepes him *king* of graves and grave for kings.

*Venus and Adonis, 995.*

Sorrow changed to solace, solace mix'd with sorrow.

*The Passionate Pilgrim, xv. 11.*

*Lewis.* The shadow of your son,  
Becomes a sun, and makes your son a shadow.

*King John*, Act ii. Scene 2.

*King John.* How oft the sight of means to do  
ill deeds,  
Makes ill deeds done.

*King John*, Act iv. Scene 2.

*Biron.* Let us once lose our oaths to find our-  
selves,  
Or else we lose ourselves to keep our oaths.

*Love's Labour's Lost*, Act iv. Scene 3.

*Boyet.* Be now as prodigal of all dear grace,  
As nature was in making graces dear.

*Love's Labour's Lost*, Act ii. Scene 1.

*Maria.* That last is Biron, the merry madcap  
lord:  
Not a word but a jest.

*Boyet.* And every jest a word.

*Love's Labour's Lost*, Act ii. Scene 1.

*Maria.* The only soil of his fair virtue's gloss,  
If virtue's gloss will stain with any soil,  
Is a sharp wit match'd with too blunt a will.

*Love's Labour's Lost*, Act ii. Scene 1.

*Duke.* What pleasure was he given to?

*Escalus.* Rather rejoicing to see another merry,  
than merry at anything which professed to make  
him rejoice: a gentleman of all temperance.

*Measure for Measure*, Act iii. Scene 2.

*Katherine.* The young Dumain, a well-accomplish'd youth,  
Of all that virtue love for virtue loved :  
Most power to do most harm, least knowing ill ;  
For he hath wit to make an ill shape good,  
And shape to win grace though he had no wit.  
*Love's Labour's Lost*, Act ii. Scene 1.

*Olivia.* Go to, you're a dry fool ; I'll no more of you : besides, you grow dishonest.

*Clown.* Two faults, madonna, that drink and good counsel will amend : for give the dry fool drink, then is the fool not dry : bid the dishonest man mend himself ; if he mend, he is no longer dishonest ; if he cannot, let the botcher mend him : anything that's mended is but patched ; virtue that transgresses is but patched with sin ; and sin that amends is but patched with virtue : if that this simple syllogism will serve, so ; if it will not, what remedy ?

*Twelfth Night*, Act i. Scene 5.

*Mercutio.* Come, come, thou art as hot a Jack in thy mood, as any in Italy ; and as soon moved to be moody, and as soon moody to be moved.

*Romeo and Juliet*, Act iii. Scene 1.

'Ye have a figure which takes a couple of words to play with in a verse, and by making them to change and shift one into *others* place they do very prettily exchange and shift the sense, as thus—

We dwell not here to build us bowers,  
And halls for pleasure and good cheer:  
But halls we build for us and ours,  
To dwell in them whilst we are here.

Meaning that we dwell not here to build, but  
we build to dwell, as we live not to eat but eat to  
live, or thus—

We wish not *peace* to maintain cruel *war*,  
But we make war to maintain us in peace.

Or thus—

If Poesie be, as some have said,  
A speaking picture to the eye;  
Then is a picture not denied  
To be a mute Poesie.

Or as the Philosopher Musonius wrote—

With pleasure if we work dishonestly and ill,  
The pleasure passeth, the bad it bideth still:  
Well, if we work with travail and with pains,  
The pain passeth, and still the good remains.

‘A witty fellow in Rome wrote under the  
Image of Cæsar the Dictator these two verses  
in Latin, which because they are spoke by this  
figure of Counterchange I have turned into a  
couple of English verses very well keeping the  
grace of the figure—

Brutus for casting out of kings, was first of Consuls  
past,  
Cæsar for casting Consuls out, is of our kings the  
last.

‘Cato of any Senatour, not only the gravest  
but also the promptest and wittiest in any civil  
scoff, misliking greatly the engrossing of offices in  
Rome, that one man should have many at once  
and a great number go without that were as  
able men, said thus by Counterchange—

It seems your offices are very little worth,  
Or very few of you worthy of offices.

Again—

In trifles earnest as any man can be,  
In earnest matters no such trifier as he.’

Shakespeare sometimes uses this Figure,  
which Puttenham calls Antimetabole or the  
Counterchange, and in the passages my  
memory enables me to quote the reader will  
see that he ‘takes a couple of words to play  
with in a verse, and by making them to  
change and shift one into another’s place,  
exchange and shift the sense.’

---

*Alcibiades.* Bring me into your city,  
And I will use the olive with my sword,

Make war breed peace ; make peace stint war ;  
make each

Prescribe to other as each other’s leech.

*Timon of Athens*, Act v. Scene 4.

Peace and war, the couple of words which Shakespeare takes to play with in this passage, are the words which are used in the second example Puttenham gives in illustration of this Figure ; besides, according to Puttenham, this Figure plays with a couple of words, peace and war, making them ‘change and shift one into *other’s* place,’ and Shakespeare so playing with the same words makes them

Prescribe to *other* as each other’s leech.

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*Polonius*. I will be brief:—your noble son is  
mad :

Mad call I it ; for, to define true madness,  
What is’t, but to be nothing else but mad ?  
But let that go.

*Queen*. More matter, with less art.

*Polonius*. Madam, I swear I use no art at all.  
That he is mad, ’tis true : ’tis true ’tis pity,  
And pity ’tis ’tis true : a foolish figure ;  
But farewell it, for I will use no art.

Mad let us grant him, then : and now remains,  
That we find out the cause of this effect,—  
Or rather say, the cause of this defect,  
For this effect defective comes by cause :  
Thus it remains, and the remainder thus.

*Hamlet*, Act ii. Scene 2.

Shakespeare in this passage may refer to the Figure Rabbate, or to the Doubler, or to both Figures—

‘A word as he lieth in course of language is many ways figured and thereby not a little altered in sound, which consequently alters the tune and harmony of a metre as to the ear. And this alteration is sometimes by *adding*, sometimes by rabbating of a syllable or letter to or from a word either in the beginning, middle or ending, joining or unjoining of syllables and letters, suppressing or confounding their several sounds, or by misplacing of a letter, or by *exchange* of one letter for another, or by wrong ranging of the accent. And your figures of addition or surplus be three, videl.

‘In the beginning, as to say I-doen, for doon, endanger for danger, embolden for bolden.

‘In the middle, as to say renuers for reuers, meeterly for meetly, goldy locks for gold locks.

‘In the end, as to say remembren for remembre, spoken for spoke. And your figures of rabbate be as many, videl.



‘From the beginning, as to say ’twixt for betwixt, gainsay for again say, ill for evil.

‘From the middle, as to say parvater for paraventure, poorety for poverty, sovraigne for sovereigne, tane for taken.

‘From the end, as to say morne for morning, bet for better, and such like.

‘Your swallowing or eating up one letter by another is when two vowels meet, wherof the ones sound goeth into other, as to say for to attain *t’ attain*, for sorrow and smart, sor’ and smart.

‘Your displacing of a syllable, as to say desier for desire, fier for fire.

‘By clear *exchange* of one letter or syllable for another, as to say evermare for evermore, wrang for wrong, gould for gold, fright for freight, and a hundred more, which be commonly misused and strained to make rhyme.

‘By wrong ranging the accent of a syllable, by which mean a short syllable is made long and a long short, as to say soveráine for sovéraïne, grátious for grátious, éndure for endúre, Solómon for Sólomon.

‘These many ways may our maker alter his words, and sometimes it is done for pleasure to give a better sound, sometimes upon necessity, and to make up the rhyme. But our maker must take heed that he be not too bold, specially in *exchange* of one letter for another, for unless usual speech and custom allow it, it is a fault and

no figure, and because these be figures of the smallest importance, I forbear to give them any vulgar name.'

According to Puttenham, 'your figure of rabbate be many,' and Polonius using 'tis' for 'it is,' uses the first-mentioned figure of rabbate, where the letter is taken from the beginning of the word, as to say 'twixt for betwixt, gainsay for again say, ill for evil.'

In the modern editions we read,

'tis true 'tis pity;  
And pity 'tis 'tis true.

In the First Folio we read,

'tis true 'tis pity;  
And pity it is true.

In this passage, in the modern editions, 'it' is used eight times, and 'it' is rabbated six times; and in the First Folio 'it' is used seven times, and rabbated five times: so, the use of the figure of rabbate in taking the first letter away from 'it,' or the use of the doubler in making 'a speedy iteration of one word (it), but with some little inter-

mission, by inserting one or two words between,’ may make, as Polonius says, ‘a foolish figure.’

*Dull.* You two are book-men: can you tell by your wit, what was a month old at Cain’s birth, that’s not five weeks old as yet?

*Holofernes.* Dictisima, goodman Dull: dictisima, goodman Dull.

*Dull.* What is dictima?

*Nathaniel.* A title to Phebe, to Luna, to the Moone.

Such is the reading of the First Folio, but the modern editions, following the suggestion of a commentator, give Dictynna for Dictisima—

*Dull.* You two are book-men: can you tell by your wit,  
What was a month old at Cain’s birth, that’s not  
five weeks old as yet?

*Holofernes.* Dictynna, goodman Dull: Dictynna, goodman Dull.

*Dull.* What is Dictynna?

*Nathaniel.* A title to Phœbe, to Luna, to the moon.

*Holofernes.* The moon was a month old when Adam was no more;

And raught not to five weeks, when he came to  
five score.

The *allusion* holds in the *exchange*.

*Dull*. 'Tis true indeed; the *collusion* holds in  
the exchange.

*Holofernes*. God comfort thy capacity! I say,  
the allusion holds in the exchange.

*Dull*. And I say, the *pollusion* holds in the  
exchange; for the moon is never but a month old.

*Love's Labour's Lost*, Act iv. Scene 2.

Although Holofernes does not make any alteration of a word to which Puttenham here refers, Dull does. Holofernes merely substitutes one word for another, Luna for Dictynna, and his allusion to Dictynna holds in his exchange of that word for Luna; but Dull makes a 'clear *exchange of one letter for another*,' that is, P for C, thus: C-ollusion, P-ollusion. I think that Shakespeare's use of the word exchange in this passage has not been understood by the commentators.

---

*Timon*. A beastly ambition, which the gods  
grant thee *t' attain* to.

*Timon of Athens*, Act iv. Scene 3.

The readers will see that *t' attain*, used

by Shakespeare in this passage, is one of the examples of alteration which Puttenham gives in his account of the ‘swallowing or eating up one letter by another.’

*Iago.* Whilst you were here, o’erwhelmed with  
your grief,  
(A passion most unsuiting such a man,)  
Cassio came hither: I shifted him away,  
And laid good ‘*scuse* upon your ecstasy;  
Bade him anon return, and here speak with me;  
The which he promis’d.

*Othello*, Act iv. Scene 1.

*Bassanio.* Good sir, this ring was given me by  
my wife;  
And, when she put it on, she made me vow  
That I should never sell, nor give, nor lose it.

*Portia.* That ‘*scuse* serves many men to save  
their gifts.

*Merchant of Venice*, Act iv. Scene 1.

In these passages Shakespeare alters the word excuse by rabbating the syllable ‘ex,’ as the syllable ‘be’ is rabbated from betwixt in an example given in the description of this Figure, and he substitutes the letter ‘s,’

which is heard in the pronunciation of the syllable 'ex' or the letter 'x.'

---

*Julia.* His tears, pure messengers sent from *his heart*;

*His heart* as far from fraud, as heaven from earth.

*The Two Gentlemen of Verona*, Act ii. Scene 7.

*Macbeth.* Macbeth does murder sleep, the innocent *sleep*;

*Sleep*, that knits up the ravell'd sleeve of care.

*Macbeth*, Act ii. Scene 2.

*Prince.* That Julius Cæsar was a famous man;

With what his valour did enrich *his wit*,

*His wit* set down to make his valour live.

*King Richard III.*, Act iii. Scene 1.

*Hamlet.* To die, *to sleep*;

*To sleep*: perchance to dream.

*Hamlet*, Act iii. Scene 1.

*Duchess.* She for an Edward weeps, and so do *I*;

*I* for a Clarence weep, so doth not she:

These babes for Clarence weep, and so do *I*:

*I* for an Edward weep, so do not they.

*King Richard III.*, Act ii. Scene 2.

*Richmond.* If you do fight in safeguard of *your wives*,

*Your wives* shall welcome home the conquerors.

*Richard III.*, Act v. Scene 3.

*Julia.* His words are bonds, his oaths are  
oracles ;  
His love sincere, his thoughts immaculate ;  
His tears, pure messengers sent from *his heart* ;  
*His heart* as far from fraud, as heaven from earth.  
*The Two Gentlemen of Verona*, Act ii. Scene 7.

Her eyes seen in her tears, tears in her eye ;  
Both crystals, where they view’d each other’s  
*sorrow*,—  
*Sorrow*, that friendly sighs sought still to dry ;  
But like a stormy day, now wind, now rain,  
Sighs dry her cheeks, tears make them wet  
again.

*Venus and Adonis.*

In these passages Shakespeare, with the  
word with which he finishes a verse, begins  
the next, and Puttenham says—

‘Ye have another sort of repetition when with  
the word by which you finish your verse, ye begin  
the next verse with the same, as thus—

Comfort it is for man to have a *wife*,  
*Wife* chaste, and wise, and lowly all her life.

Or thus—

Your beauty was the cause of my first *love* ;  
*Love* while I live, that I may sore repent.

‘The Greeks call the figure Anadiplosis, I call  
him the Redouble as the original bears.’

In the quotation from *King Richard III.*, *your wives* ends the first verse and begins the second verse, and in the first example Puttenham gives of this Figure, *wife* ends the first verse and begins the next.

His drumming heart cheers up his burning eye,  
 His eye commends the leading to *his hand* :  
*His hand*, as proud of such a dignity,  
 Smoking with pride *march'd* on to make his stand  
 On her bare breast, the heart of all her land.  
*Lucrece*, 435.

I think Shakespeare uses two Figures in this passage, Anadiplosis or the Redouble, finishing one verse with the same word he begins the next, and Clymax or the Marching Figure, where one word proceeds double to the first that was spoken—eye, eye, hand, hand.

---

Shakespeare sometimes makes the same word begin and end his verse, as in these passages—

*Oberon.* *Be*, as thou wast wont to *be* ;  
                   *See*, as thou wast wont to *see*.  
*A Midsummer-Night's Dream*, Act iv. Scene 1.



*Lucius.* Thy name?

*Imogen.* Fidele, sir.

*Lucius.* Thou dost approve thyself the very same:

*Thy name* well fits thy faith, thy faith *thy name*.

*Cymbeline*, Act v. Scene 5.

*Sorrow* changed to solace, solace mix'd with  
*sorrow*.

*The Passionate Pilgrim*, xv.

A sort of repetition which Puttenham calls Epanalepsis, or the Echo Sound, and thus describes—

‘Ye have another sort of repetition, when ye make one word both begin and end your verse, which therefore I call the slow return, otherwise the Echo sound, as thus—

*Much* must he be loved, that loveth *much*;

*Fear* many must he needs, whom many *fear*.

‘Unless I call him the Echo sound, I could not tell what name to give him, unless it were the slow return.’

---

*King.* Shall we buy Treason and *indent* with  
Fears,  
When they have lost and forfeited themselves?  
*First Part King Henry IV.*, Act i. Scene 3.

' 'There is a decency in respect of the persons with whom we do negotiate, as with the great personages, his equals to be solemn and surly, with meaner men pleasant and popular, stout with the sturdy and mild with the meek, which is a most decent conversation and not reproachful or unseemly, as the proverb goeth, by those that use the contrary, a Lion among Sheep and a Sheep among Lions. Right so in negotiating with Princes we ought to seek their favour by humility and not by sternness, nor to traffick with them by way of *indent* or condition, but frankly and by manner of submission to their wills, for Princes may be lead but not driven, nor they are to be vanquished by allegation, but must be suffered to have the victory and be relented unto.'

According to Puttenham, those of inferior degree ought not to traffic with Princes by way of *indent* or condition, and to this 'decency in respect of the persons with whom we do negotiate,' King Henry may here refer, because the question,

Shall we buy Treason, and indent with Fears?

seems to be scornfully put.

A commentator has suggested that Fears is a misprint of Feers, but whatever the right

\*word may be, I think it is evident that the King refers to those who were inferior to him in degree, and with whom, according to Puttenham, it would not be decent for him to traffic by way of *indent*.

---

*Polonius*. Costly thy habit as thy purse can buy,

But not express'd in fancy ; rich, not gaudy :  
For the *apparel* oft proclaims the man ;  
And they in France, of the best rank and station,  
Are most select and generous, *chief* in that.

*Hamlet*, Act i. Scene 3.

Shakespeare when writing these lines, probably remembered the following passage in 'The Arte of English Poesie'—

'In the use of *apparell* there is no little decency and undecency to be perceived, as well for the fashion as the stuff, for it is comely that every estate and vocation should be known by the differences of their habit: a clerk from a lay man: a gentleman from a yeoman: a soldier from a citizen, and the *chief* of every degree from their inferiors, because in confusion and disorder there is no manner of decency.'

In 'Shakespeare's Euphuism' I have quoted from Lyly a passage to show that the advice of Euphues to Philautus is probably the origin of much of the advice of Polonius to Laertes, but Lyly does not there mention the word *apparel*, or refer to its use in proclaiming the man. According to Puttenham, however, the use of apparel is that every estate and vocation may be known by the differences of their habit. In both of these passages the word chief occurs, although in one it is a noun, and in the other an adverb.

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*Mowbray.* Even to the frozen ridges of the  
Alps,  
Or any other ground *inhabitable*,  
Wherever Englishman durst set his foot.  
*Richard II.*, Act i. Scene 1.

'Henry the Eighth made spoils in Turwin, when as in deed he did more than spoil it, for he caused it to be faced and razed flat to the earth, and made it *inhabitable*.'

Inhabitable, which in these passages signifies uninhabitable, is used only once by Puttenham and once by Shakespeare.

---

*Hamlet.* Confess yourself to heaven :  
Repent what's past ; *avoid* what is to come.

*Hamlet*, Act iii. Scene 4.

When Shakespeare was writing these passages he may have remembered Puttenham's description of Paramologia or the Figure of Admittance.

'The good Orator useth a manner of speech in his perswasion and is when all that should seem to make against him being spoken by the other side, he will first admit it, and in the end avoid all for his better advantage, and this figure is much used by our English Pleaders in the star chamber and chancery, which they call *confess and avoid*, if it be in case of crime or injury, and is a very good way. For when the matter is so plain that it cannot be denied or traversid, it is good that it be justified by confessal and avoidance.'

---

*King Henry.* O thou eternal mover of the heavens.  
2 *Henry VI.*, Act iii. Scene 3.

*King Henry.* If that same *demon*, that hath  
gull'd thee thus,  
Should with his lion gait walk the whole world,  
He might return to vasty Tartar back,  
And tell the legions,—'I can never win  
A soul so easy as that Englishman's.'

*King Henry V.*, Act ii. Scene 2.

*Antony.* Say to me, whose fortunes shall rise  
 higher,  
 Cæsar's, or mine ?

*Soothsayer.* Cæsar's.

Therefore, O Antony, stay not by his side :  
 Thy *demon*, (that's thy spirit which keeps thee,) is  
 Noble, courageous, high, unmatchable,  
 Where Cæsar's is not ; but, near him, thy *angel*  
 Becomes a fear, as being o'erpower'd : there-  
 fore,

Make space enough between you.

*Antony and Cleopatra*, Act ii. Scene 3.

'Poets are of great antiquity. Then forasmuch as they were the first that entended to the observation of nature and her works and specially of the Celestial courses, by reason of the continual *motion of the heavens*, searching after the first *mover*, and from thence by degrees coming to know and consider of the substances separate and abstract, which we call devine intelligences or good *Angels* (*Demonies*) they were the first that instituted sacrifices of placation, with invocations and worship to them, as to Gods: and invented and stablished all the rest of the observances and ceremonies of religion, and so were the first Priests and ministers of the holy misteries. And because for the better execution of that high charge and function, it behoved them to live chaste, and in all holiness of life, and in continual studie and contemplation: they came by *instinct devine*, and deep meditation,

and much abstinence (the same assubtiling and refining their spirits) to be made apt to receive visions both waking and sleeping, which made them utter prophecies, and foretell things to come.’

The word demon occurs only twice in Shakespeare’s Works. In *King Henry V.*, Act ii. Scene 2, it signifies an evil spirit; but in *Antony and Cleopatra*, Act ii. Scene 3, and in this passage in Puttenham, it signifies a good spirit or guardian angel.

*2nd Citizen.* Truly, the hearts of men are full of fear :

You cannot reason almost with a man  
That looks not heavily, and full of dread.

*3rd Citizen.* Before the days of change, still is it so :

By a *divine instinct* men’s minds mistrust  
Ensuing danger ; as, by proof, we see  
The water swell before a boist’rous storm.

*King Richard III.*, Act ii. Scene 3.

According to Shakespeare, *divine instinct* enables men’s minds to mistrust ensuing dangers ; according to Puttenham, *instinct devine* and meditation gives the power of foretelling things to come.

---

*Bassanio.* So may the *outward shows* be least themselves :

The world is still deceiv'd with *ornament*.  
 In law, what plea so tainted and corrupt,  
 But, being season'd with a gracious voice,  
 Obscures the show of evil ? In religion,  
 What damnèd error, but some sober brow  
 Will bless it, and approve it with a text,  
 Hiding the grossness with fair *ornament* ?  
 There is no vice so simple, but assumes  
 Some mark of virtue on his *outward parts*.

Thus *ornament* is but the guilèd shore  
 To a most dangerous sea ; the beauteous scarf  
 Veiling an Indian beauty ; in a word,  
 The seeming truth which cunning times put on  
 To entrap the wisest.

*Merchant of Venice*, Act iii. Scene 2.

I think that Shakespeare in this passage refers to ornament poetical, thus described by Puttenham—

‘ This ornament is of two sorts, one to satisfy and delight the ear only by a goodly *outward show* set upon the matter with words, and speeches smoothly and tunably running : another by certain intendments or sense of such words and speeches inwardly working a stir to the mind : that first quality the Greeks called *Enargia*, of this word *argos*, because it giveth a glorious



lustre and light. This latter they called *Energia* of *ergon*, because it wrought with a strong and vertuous operation; and figure breedeth them both, some serving to give gloss only to a language, some to give it efficacy by sense, so that by that means some of them serve the ear only, some serve the conceit only and not the ear: there be of them also that serve both turns as common servitours appointed for the one and the other purpose, which shall be hereafter spoken of in place: but because we have alleged before that *ornament is but* the good or rather beautiful habit of language and style, and figurative speechs the instrument wherewith we burnish our language fashioning it to this or that measure and proportion, whence finally resulteth a long and continual phrase or manner of writing or speech, which we call by the name of style.’

Puttenham in describing and Shakespeare in referring to this Figure use the words *ornament* and *outward show*. Puttenham says ‘*ornament is but* the good or rather *beautiful* habit of language or style,’ and Shakespeare says—

*Bassanio.* Ornament is but the guiled shore  
To a most dangerous sea; the *beauteous* scarf  
Veiling an Indian beauty.

*Merchant of Venice*, Act iii. Scene 2.

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*Polixenes.* Shepherdess,  
(A fair one are you,) well you fit our ages  
With flowers of winter.

*Perdita.* Sir, the year growing ancient,—  
Not yet on summer's death, nor on the birth  
Of trembling winter,—the fairest flowers o' the  
season

Are our *carnations*, and streak'd *gillyflowers*,  
Which some call nature's bastards: of that kind  
Our rustic garden's barren; and I care not  
To get slips of them.

*Polixenes.* Wherefore, gentle maiden,  
Do you neglect them?

*Perdita.* For I have heard it said,  
There is an art which, in their piedness, shares  
With great creating nature.

*Polixenes.* Say, there be ;  
Yet nature is made better by no mean,  
But nature makes that mean : so, over that art  
Which you say adds to nature, is an art  
That nature makes. You see, sweet maid, we  
marry

A gentler scion to the wildest stock,  
And make conceive a bark of baser kind  
By bud of nobler race: *this is an art*  
*Which does mend nature*,—change it rather; but  
The art itself is nature.

*Perdita.* So it is.

*Polixenes.* Then make your garden rich in gilly-  
flowers  
And do not call them bastards.

*Perdita.* I'll not put  
 The dibble in earth to set one slip of them ;  
 No more than, were I painted, I would wish  
 This youth should say, 'twere well; and only  
 therefore  
 Desire to breed by me.—Here's flowers for you ;  
 Hot lavender, mints, savory, marjoram ;  
 The *marigold*, that goes to bed with the sun,  
 And with him rises weeping : these are flowers  
 Of middle summer, and, I think, they are given  
 To men of middle age.

*Winter's Tale*, Act iv. Scene 2.

'In some cases we say art is an aid and coadjutor to nature, and a furtherer of her actions to good effect, or peradventure a mean to supply her wants, by reinforcing the causes wherein she is impotent and defective, as doth the art of physic, by helping the natural concoction, retention, distribution, expulsion and other vertues, in a weak and unhealthy body. Or as the good gardener seasons his soil by sundry sorts of compost : as muck or marl, clay or sand, and many times by blood or lees of oil or wine, or stale, or perchance with more costly drugs : and waters his plants, and weeds his herbs or flowers, and prunes his branches, and unleaves his boughs to let in the sun : and twenty other ways cherisheth them, and cureth their infirmities, and so makes that never or very seldom any of them miscarry, but bring forth their flowers and fruits in season. And in

both these cases it is no small praise for the Physician and Gardener to be called good and cunning artificers.

‘In another respect art is not only an aid and coadjutor to nature in all her actions, but an alterer of them, and in some sort a surmounter of her still, so as by means of it her own effects shall appear more beautiful or strange and miraculous, as in both cases before remembered. The Phisition by the cordials he will give his patient, shall be able not only to restore the decayed spirits of men, and render him health, but also to prolong the term of his life many years over and above the stint of his first and natural constitution. And the Gardiner by his art will not only make an herb, or flower, or fruit come forth in his season without impediment, but also will embelish the same in vertue, shape, odour and taste, that nature of herself would never have done: as to make the single gilliflower, or marigold, or daisy double: and the white rose, red, yellow, or carnation; a bitter mellon, sweet; a sweet apple, sour; a plum or cherry without a stone; a pear without core or kernell; a gourd or cucumber like to a horn, or any other figure he will: any of which things nature could not do without man's help and art. These actions are most singular, when they be most artificial.’

Puttenham and Shakespeare in these passages speak of the flowers of the garden and

of the gardener’s art. Puttenham says ‘art is not only an aid and coadjutor to nature in all her actions, but an alterer of them, and in some sort a surmounter of her skill’; and Shakespeare says—

Over that art  
Which you say adds to nature, is an art  
That nature makes.

*Winter’s Tale*, Act iv. Scene 3.

According to Puttenham, ‘the gardener by his art will not only make an herb, or flower, or fruit come forth in his season without impediment, but also will embelish the same in vertue, shape, odour and taste, that nature of herself would never have done: as to make the single gilliflower, or marigold, or daisy double,’ &c.

And Polixenes says—

‘You see, sweet maid, we marry  
A gentler scion to the wildest stock,  
And make conceive a bark of baser kind  
By bud of nobler race: this is an art  
Which does mend nature,—change it rather; but  
The art itself is nature.’

*Winter’s Tale*, Act iv. Scene 3.

Spenser, in *Britain's Ida*, referring to

A bower appareld round with divers roses,  
Both red and white,

speaks of

Art now helping Nature, Nature art.

---

*King Henry.* In peace, there's nothing so  
becomes a man

As modest stillness, and humility :

But when the blast of war blows in our ears,

Then imitate the action of the tiger.

*King Henry V.*, Act iii. Scene 1.

*Leonato.* I find here, that Don Pedro hath bestowed much honour on a young Florentine, called Claudio.

*Messenger.* Much deserved on his part, and equally remembered by Don Pedro. He hath borne himself beyond the promise of his age; *doing, in the figure of a lamb, the feats of a lion*: he hath, indeed, better bettered expectation, than you must expect of me to tell you how.

*Much Ado about Nothing*, Act i. Scene 1.

‘And touching the person, we say it is comely for a man to be a lamb in the house, and a Lion in the field, appointing the decency of his quality by the place, by which reason also we limit the comely parts of a woman to consist in four points, that is, to be a shrew in the kitchen, a saint in

the Church, an angel at the board, and an ape in bed, as the Chronicle reports by Mistress Shore, paramour to Edward the fourth.'

Puttenham says "it is comely for a man to be a lamb in the house, and a lion in the field"; and according to King Henry, in peace, modest stillness and humility becomes a man; in war, the action of the tiger; and Claudio had borne himself beyond the promise of his age, by doing in the figure of the lamb the feats of a lion.

*Iago.* Come on, come on; you are pictures out  
of doors,  
Bells in your parlours, wild-cats in your kitchens,  
Saints in your injuries, devils being offended,  
Players in your housewifery, and housewives in  
your beds.

*Desdemona.* O, fie upon thee, slanderer!

*Othello*, Act ii. Scene 1.

When Shakespeare was writing these lines he may have remembered some of 'the comely parts of woman,' which Puttenham enumerates in this passage.

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Shakespeare often uses Anaphora or the

Figure of Report, thus described by Puttenham—

‘Repetition in the first degree we call the Figure of Report according to the Greek original, and is when we make one word begin, and as they are wont to say, lead the dance to many verses in suite, as thus—

To think on death it is a misery,  
 To think on life it is a vanity,  
 To think on the world verily it is,  
 To think that here man hath no perfect bliss.

And this written by Sir Walter Raleigh of his greatest mistress in most excellent verses—

In vain mine eyes, in vain you waste your tears;  
 In vain my sighs, the smokes of my despairs;  
 In vain you search the earth and heavens above;  
 In vain ye seek, for fortune keeps my love.’

Examples of Shakespeare’s use of this Figure abound in his Works. I will quote a few—

Some glory in their birth, some in their skill;  
 Some in their wealth, some in their body’s force;  
 Some in their garments, though new-fangled ill;  
 Some in their hawks and hounds, some in their  
                   horse. *Sonnet XCI.*

*Queen Margaret.* Decline all this, and see what  
 now thou art:



For happy wife, a most distressed widow ;  
 For joyful mother, one that wails the name ;  
 For one being su'd to, one that humbly sues ;  
 For queen, a very caitiff crown'd with care ;  
 For one that scorn'd at me, now scorn'd of me ;  
 For one being fear'd of all, now fearing one ;  
 For one commanding all, obey'd of none.

*King Richard III.*, Act iv. Scene 4.

*King Henry.* O God ! methinks it were a happy  
 life,  
 To be no better than a homely swain ;  
 To sit upon a hill, as I do now,  
 To carve out dials quaintly, point by point,  
 Thereby to see the *minutes* how they run ;—  
 How many make the *hour* full complete ;  
 How many *hours* bring about the *day* ;  
 How many *days* will finish up the *year* ;  
 How many *years* a mortal man may live.  
 When this is known, then to divide the times,—  
 So many hours must I tend my flock ;  
 So many hours must I take my rest ;  
 So many hours must I contemplate ;  
 So many hours must I sport myself ;  
 So many days my ewes have been with young ;  
 So many weeks ere the poor fools will yean ;  
 So many years ere I shall shear the fleece :  
 So minutes, hours, days, months, and years,  
 Pass'd o'er to the end they were created,  
 Would bring white hairs unto a quiet grave.

*Third Part Henry VI.*, Act ii. Scene 5.

In these passages Shakespeare uses this Figure of Report, making one word begin and lead the dance to many verses in suite; and in the passage I have quoted from *King Henry VI.* he also uses Climax or the Marching Figure, for he makes one word proceed double to the first that was spoken: thus *hour* proceeds double to *hours*, *day* to *days*, and *year* to *years*. For examples of Anaphora or the Figure of Report in Shakespeare's Works, see *Lucrece*, lines 883 and 894, 918 to 921; and, in fact, see the whole of Shakespeare's Works, *passim*.

Although Anaphora or the Figure of Report, when one word begins and leads the dance to many verses in suite, is very common in the Works of Shakespeare and other old authors, the passages in which one and the same word ends many verses in succession are not so common.

*Constance.* Thou shalt be punish'd for thus  
frighting me,  
For I am sick, and capable of fears;  
Oppress'd with wrongs, and therefore full of  
fears;

A widow, husbandless, subject to fears;  
A woman, naturally born to fears.

*King John*, Act iii. Scene 1.

In this passage Shakespeare uses the sort of repetition called Antistrophe or the Counterturn, which Puttenham thus describes—

‘Ye have another sort of repetition quite contrary to the former, and when ye make one word finish many verses in suite, and that which is harder, to finish many clauses in the midst of your verses or ditty (for to make them finish the verse in our vulgar it should hinder the rhyme), and because I find few of our English authors use this figure, I have set you down two little ditties which ourselves in our younger years played upon the Antistrophe, for so is the figure’s name in the Greek: one upon the mutable love of a Lady, another upon the meritorious love of Christ our Saviour, thus—

Her lowly looks, that gave life to my love,  
With spiteful speech, curstness and cruelty:  
She killed my *love*, let her rigour remove,  
Her cheerful lights and spechs of pity  
Revive my *love* anon with great disdain,  
She shuns my love, and after by a train  
She seeks my love, and saith she loves me  
most,

But seeing her *love*, so lightly won and lost :  
 I longed not for her *love*, for well I thought,  
 Firm is the love, if it be as it ought.

The second upon the merits of Christ's passion  
 toward mankind, thus—

Our Christ the son of God, chief author of all  
     good,  
 Was he by all his might, that first created man :  
 And with the costly price, of his most precious  
     blood,  
 He that redeemed *man* : and by his instance  
     wan  
 Grace in the sight of God, his only father dear,  
 And reconciled *man* : and to make man his peer  
 Made himself very *man* : brief to conclude the  
     case,  
 This Christ both God and *man*, he all and only  
     is :  
 The man brings *man* to God, and to all heaven's  
     bliss.

‘The Greeks call this figure Antistrophe, the  
 Latin Conversio, I following the original call him  
 Counterturn, because he turns counter in the  
 midst of every meetre.’

Shakespeare sometimes makes one word  
 finish many clauses in the midst of his verses ;  
 for example—

She burn’d with *love*, as straw with fire flameth ;  
 She burn’d out *love*, as soon as straw out-burneth ;  
 She fram’d the *love*, and yet she foil’d the  
     framing ;

She bade love last, and yet she fell a-turning.

*The Passionate Pilgrim.*

Shakespeare in this passage puts the Figure of Report (Anaphora) and the Counterturn (Antistrophe) into one passage, for he not only makes the same word begin and lead the dance to many verses in suite, but he also makes the same word, ‘love,’ finish many clauses in the midst of his verses ; and it may be considered worthy of notice that in the passage I have quoted from *The Passionate Pilgrim* Shakespeare finishes several clauses in the midst of the verses with the word *love*, with which Puttenham also finishes several clauses in the midst of one of the little ditties he gives in illustration of this Figure, the Counterturn.

In the examples which Puttenham gives of Antistrophe, the same word does not finish any verses in suite, but it finishes many clauses in the midst of the verses, ‘which is harder.’

Puttenham in describing Symploche or the Figure of Reply says—

‘Take me the two former figures (Anaphora and Antistrophe) and put them into one, and it is that which the Greeks call Symploche, the Latins Complexio or Conduphistio, and is a manner of repetition, when one and the self word doth begin and end many verses in suite, and so wraps up both the former figures in one, as he that sportingly complained of his untrusty mistress, thus—

Who made me shent for her love’s sake ?

Mine own mistress.

Who would not seem my part to take,

Mine own mistress.

What made me first so well content ?

Her courtesy.

What makes me now so sore repent ?

Her cruelty.

The Greeks name this figure Symploche, the Latins Complexio, perchance for that he seems to hold and to wrap up the verses by reduplication, so as nothing can fall out.’

Puttenham says Symploche is a manner of repetition, when one and the same word begins and ends many verses in suite, but the example he gives in illustration of the Figure does not entirely fulfil his description

of it; for although four different words, 'Who,' 'Mine,' 'What,' and 'Her,' each begin two verses, only one and the same word, 'Mistress,' ends two of the verses.

There is a passage in the *Merchant of Venice* which affords a more complete example of this Figure—

*Bassanio.* Sweet Portia,  
If you did know to whom I gave the ring,  
If you did know for whom I gave the ring,  
And would conceive for what I gave the ring,  
And how unwillingly I left the ring,  
When nought would be accepted but the ring,  
You would abate the strength of your displeasure.

*Portia.* If you had known the virtue of the  
ring,  
Or half her worthiness that gave the ring,  
Or your own honour to contain the ring,  
You would not then have parted with the ring.

Act v. Scene 1.

'If,' 'And,' and 'Or' each begin two verses in succession, and one and the same word, 'ring,' ends them all.

---

*King Richard.* With mine own tears I wash  
away my balm,  
With mine own hands I give away my crown,

With mine own tongue deny my sacred state,  
 With mine own breath release all duteous oaths.

*King Richard II.*, Act iv. Scene 1.

Fair is my love, but not so fair as fickle;  
 Mild as a dove, but neither true nor trusty;  
 Brighter than glass, and yet, as glass is, brittle;  
 Softer than wax, and yet, as iron, rusty.

*The Passionate Pilgrim.*

These passages go by clauses of equal quantity, forming the Figure of Even, thus described by Puttenham—

‘Ye have another figure which we may call the figure of even, because it goeth by clauses of egal quantity, and not very long, but yet not so short as the cutted comma: and they give good grace to a ditty, but specially to a prose. In this figure we once wrote in a melancholy humour these verses—

The good is geason, and short is his abode;  
 The bad bides long, and easy to be found:  
 Our life is loathsome, our sins a heavy load,  
 Conscience a curst judge, remorse a privy goad.  
 Disease, age and death still in our ear they round,  
 That hence we must the sickly and the sound:  
 Treading the steps that our forefathers trod,  
 Rich, poor, holy, wise, all flesh it goes to ground.



In a prose there should not be used at once of such even clauses past three or four at most.'

---

*Queen Margaret.* I had an Edward, till a  
Richard kill'd him;

I had a Harry, till a Richard kill'd him:  
Thou hadst an Edward, till a Richard kill'd him;  
Thou hadst a Richard, till a Richard kill'd him.

*Duchess of York.* I had a Richard too, and thou  
didst kill him;

I had a Rutland too, thou holp'st to kill him.

*Queen Margaret.* Thou hadst a Clarence too,  
and Richard kill'd him.

*King Richard III.*, Act iv. Scene 4.

In this passage Shakespeare uses two Figures, thus: he begins four verses with the same word 'I,' and three verses with the same word 'Thou,' and he ends every verse with the same words, forming the Figure Symploche; and the verses go by clauses of equal quantity, forming the Figure of Even, thus: the first clauses of the first four verses have each five syllables, and their second clauses have each six syllables; the first clauses of the remaining three verses have each six syllables, and their second clauses have each five syllables.

Let him have *time* to tear his curled hair,  
 Let him have *time* against himself to rave,  
 Let him have *time* of Time's help to despair,  
 Let him have *time* to live a loathèd slave,  
 Let him have *time* a beggar's orts to crave :  
     And time to see one that by alms doth live  
     Disdain to him disdained scraps to give.

*Lucrece*, 987.

This passage contains three Figures—Anaphora, or the Figure of Report; Parison, or the Figure of Even; and Antistrophe, or the Counterturn: thus, one word (Let) begins and ‘leads the dance to many verses in suite,’ forming the Figure Anaphora; the lines ‘go by clauses of equal quantity,’ having in the first clauses four syllables, and in the second clauses six syllables, forming the Figure Parison; and one word (Time) finishes many clauses in the midst of the verses, forming the Figure Antistrophe.

---

*Bolingbroke.* O, who can hold a fire in his hand,  
 By thinking on the frosty Caucasus?  
 Or cloy the hungry edge of appetite,  
 By bare imagination of a feast?  
 Or wallow naked in December snow,  
 By thinking on fantastic summer's heat?

*King Richard II.*, Act i. Scene 3.

*1st Citizen.* If lusty love should go in quest of  
beauty,  
Where should he find it fairer than in Blanch ?  
If zealous love should go in search of virtue,  
Where should he find it purer than in Blanch ?  
*King John*, Act ii. Scene 2.

*King Henry.* She, on his left side, craving aid  
for Henry ;  
He, on his right, asking a wife for Edward.  
She weeps, and says—her Henry is deposed ;  
He smiles, and says—his Edward is install’d.  
*Third Part Henry VI.*, Act iii. Scene 1.

*Richmond.* If you do sweat to put a tyrant down,  
You sleep in peace, the tyrant being slain ;  
If you do fight against your country’s foes,  
Your country’s fat shall pay your pains the hire ;  
If you do fight in safeguard of your wives,  
Your wives shall welcome home the conquerors ;  
If you do free your children from the sword,  
Your children’s children quit it in your age.  
*King Richard III.*, Act v. Scene 3.

He like a thievish dog creeps sadly thence ;  
She like a wearied lamb lies panting there ;  
He scowls, and hates himself for his offence ;  
She, desperate, with her nails her flesh doth tear ;  
He faintly flies, sweating with guilty fear :  
She stays, exclaiming on the direful night ;  
He runs, and chides his vanish’d loath’d delight,

He thence departs a heavy convertite ;  
 She there remains a hopeless castaway ;  
 He in his speed looks for the morning light :  
 She prays she never may behold the day ;  
 ' For day,' quoth she, ' night's scapes doth open  
     lay,

And my true eyes have never practis'd how  
 To cloak offences with a cunning brow.

*Lucrece.*

The repetition which Shakespeare uses in these passages consists in making the same word begin the first and third line, and another word begin the second and fourth line, and so on for many verses in succession. For example, in the passage from *Lucrece* one and the same word, 'He,' begins the first and third line, and one and the same word, 'She,' begins the second and fourth line, and so on for many verses, and this mode of repetition is made in the verses Puttenham quotes in illustration of Symploche or the Figure of Reply.

In the works of many of the authors of Shakespeare's time this form of repetition appears. It is very old. Homer makes use of it in the *Iliad*, xiv. 317. *οὐδ'* begins the first and third line, and *ἦ* begins the second

and fourth line, and so on alternately for several lines in succession.

---

*Sly.* I do not sleep: I see, I hear, I speak.

*Taming of the Shrew, Induction, Scene 2.*

‘Ye have another sort of speech in a manner defective, because it wants good hand or coupling, and is the figure Asyndeton; we call him loose language, and doth not a little alter the ear, as thus—

I saw it, I said it, I will swear it.’

Puttenham gives three examples of this figure.

---

Tir’d with all these, for restful death I cry,—  
As, to behold desert a beggar born,  
And needy nothing trimm’d in jollity,  
And purest faith unhappily forsworn,  
And gilded honour shamefully misplac’d,  
And maiden virtue rudely strumpeted,  
And right perfection wrongfully disgraced,  
And strength by limping sway disabled,  
And art made tongue-tied by authority,  
And folly (doctor-like) controlling skill,  
And simple truth miscall’d simplicity,  
And captive good attending captain ill:

Tir'd with all these, from these would I be gone,  
Save that, to die, I leave my love alone.

*Sonnet LX.*

'Quite contrary to this (the figure Asyndeton) ye have another manner of construction which they called Polisindeton; we may call him the couple clause, for that every clause is knit and coupled together with a conjunctive, thus—

And I saw it, and I say it, and I  
Will swear it to be true.'

Shakespeare often uses these figures.

---

*Hotspur.* I had rather be a kitten, and cry mew,  
Than one of these same metre ballad-mongers;  
I had rather hear a brazen canstick turn'd,  
Or a dry wheel grate on the axle-tree;  
And that would set my teeth nothing on edge,  
Nothing so much as *mincing poetry*:—  
'Tis like the forc'd gait of a shuffling nag.

*First Part Henry IV., Act iii. Scene 1.*

I imagine that when Shakespeare was writing these lines he remembered the following passage in 'The Arte of English Poesie,' lib. ii. chap. xv.—

'I rather wish the continuance of our old manner of Poesy, scanning our verses by syllables rather

than by feet, and using most commonly the Iambic and sometime the Trochaic, which ye shall discern by their accents, and now and then a dactyl keeping precisely our symphony or rime without any other *mincing measures*, which an idle inventive head could easily devise.'

The mincing poetry which Hotspur contemns may represent the mincing measures 'which any idle inventive head could easily devise.'

---

*Soldier.* O noble emperor, do not fight by sea;  
*Trust not to rotten planks.*

*Antony and Cleopatra*, Act iii. Scene 7.

*Queen Margaret.* Hie thee to hell for shame, and  
leave the world,  
Thou cacodæmon! there thy kingdom is.

*King Richard III.*, Act i. Scene 3.

*Luciana.* Dromio, thou drone, thou snail, thou  
slug, thou sot!

*Dromio S.* I am transformed, master, am I not?

*Antipholus S.* I think thou art, in mind, and so  
am I.

*Dromio S.* Nay, master, both in mind, and in  
my shape.

*Antipholus S.* Thou hast thine own form.

*Dromio S.* No, I am an ape.

*Luciana.* If thou art changed to aught, 'tis to an  
ass.

*Dromio S.* 'Tis true; she *rides* me, and I long  
for grass.

*Comedy of Errors, Act ii. Scene 2.*

'Ye have another figure much like to the Sarcasmus, or bitter taunt we spoke of before; and is when with proud and insolent words, we do upbraid a man, or *ride* him, as we term it: for which cause the Latines also call it *Insultatio*: I choose to name him the Reproachful or Scorner, and when Queen Dido saw, that for all her great love and entertainments bestowed upon Æneas he would needs depart, and follow the Oracle of his destinies, she broke out in a great rage and said very disdainfully—

Hie thee, and by the wild waves and the wind,  
Seek Italy and Realms for thee to reign;  
If piteous Gods have power amidst the main,  
On ragged rocks thy penance thou mayst find.

Or as the poet Juvenal reproched the covetous merchant, who for lucre's sake passed on no peril either by land or sea, thus—

Go now and give thy life unto the wind,  
*Trusting unto a piece of bruckle wood,*  
Four inches from thy death or seven good  
The thickest plank for shipboard that we find.'



The soldier entreats the emperor not to *trust to rotten planks*, and Juvenal asks the covetous merchant to give his life unto the wind,

*Trusting unto a piece of bruckle wood.*

Queen Dido said to Æneas very disdainfully—

*Hie thee*, and by the wild waves and the wind,  
Seek Italy and Realms for thee to reign;

and Queen Margaret says to Gloster—

*Hie thee* to hell for shame, and leave the world,  
and then she upbraids him with an insolent word, ‘*cacodæmon*.’

Dromio of Syracuse evidently refers to this Figure. Luciana upbraids him with many insolent words—*drone*, *snail*, *slug*, *sot*, and *ass*; and referring to Luciana, Dromio S. says, ‘*she rides me*’; and according to Puttenham, this Figure Insultatio or the Disdainful is ‘when with proud and insolent words we do upbraid a man, or *ride* him, as we term it.’

---

*King Henry.* O, how hast thou with jealousy  
infected  
The sweetness of affiance! Show men dutiful?

Why, so didst thou : seem they grave and learned ?  
Why, so didst thou : come they of noble family ?  
Why, so didst thou : seem they religious ?  
Why, so didst thou.

*King Henry V., Act ii. Scene 2.*

‘ Ye have a figurative speech which the Greeks call Antipophora. I name him the Response, and is when we will seem to ask a question to the intent we will answer it ourselves, and is a figure of argument and also of amplification. Of argument, because proponing such matter as our adversary might object and then to answer it ourselves, we do unfurnish and prevent him of such help as he would otherwise have used for himself: then because such objection and answer spend much language it serves as well to amplify and enlarge our tale. Thus for example—

Why, worldling, come tell me I thee pray,  
Wherein hopest thou, that makes thee so to swell ?  
Riches ? alack it tarries not a day,  
But where fortune the fickle list to dwell.  
In thy children ? how hardly shalt thou find,  
Them all at once, good and thrifty and kind.  
Thy wife ? O fair but frail metal to trust.  
Servants ? what thieves ? what treachours and  
injust.  
Honour perchance ? it rests in other men.  
Glory ? a smoke ; but wherein hopest thou then ?  
In God’s justice ? and by what merit tell ?  
In his mercy ? O now thou speakest well. .

But thy lewd life hath lost his love and grace,  
Daunting all hope to put despair in place.’

Shakespeare in this passage refers to Antipophora or Figure of Response, for King Henry asks Cambridge, Scroop, and Grey several questions, all of which he answers himself in these words—

Why, so didst thou.

This passage contains three Figures, Anaphora or the Figure of Report, for one word, ‘Why,’ begins and leads the dance to many verses in suite; some of the lines go by clauses of equal quantity, forming Parison or the Figure of Even, and one word, ‘thou,’ finishes many clauses in the midst of successive verses, forming Antistrophe or the Counterturn.

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*Holofernes.* Let me hear a staff, a stanza, a verse.

*Love’s Labour’s Lost*, Act iv. Scene 2.

‘Staff in our vulgar Poesy I know not why it should be so called, unless it be for that we understand it for a bearer or supporter of a song or ballad, not unlike the old weak body that is

stayed up by his staff, and were not otherwise able to walk or to stand upright. The Italian called it Stanza, as if we should say a resting place: and if we consider well the form of this Poetical staff, we shall find it to be a certain number of verses allowed to go altogether and join without any intermission and so or should finish up all the sentences of the same with a full period of Proportion.'—Lib. ii. chap. ii.

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*Queen Margaret.* Where is thy husband now?  
where be thy brothers?

Where be thy two sons? wherein dost thou joy?  
Who sues, and kneels, and says—God save the  
queen?

Where be the bending peers that flatter'd thee?  
Where be the thronging troops that follow'd thee?  
*King Richard III.*, Act iv. Scene 4.

*Constance.* What dost thou mean by shaking of  
thy head?

Why dost thou look so sadly on my son?  
What means that hand upon that breast of thine?  
Why holds thine eye that lamentable rheum,  
Like a proud river peering o'er his bounds?

*King John*, Act iii. Scene 1.

*Warwick.* Did I forget, that by the house of  
York

My father came untimely to his death?

Did I let pass the abuse done to my niece ?  
 Did I impale him with the regal crown ?  
 Did I put Henry from his native right ?  
 And am I guerdon'd at the last with shame ?

3 *Henry VI.*, Act iii. Scene 3.

*Petruchio.* Have I not in my time heard lions  
 roar ?

Have I not heard the sea, puff'd up with winds,  
 Rage like an angry boar chafèd with sweat ?  
 Have I not heard great ordnance in the field,  
 And heaven's artillery thunder in the skies ?  
 Have I not in a pitchèd battle heard  
 Loud 'larums, neighing steeds, and trumpets' clang ?  
 And do you tell me of a woman's tongue ;  
 That gives not half so great a blow to hear,  
 As will a chestnut in a farmer's fire ?

*Taming of the Shrew*, Act i. Scene 2.

In these passages Shakespeare uses Erotema  
 or the Questioner, thus described by Putten-  
 ham—

' There is a kind of figurative speech when we  
 ask many questions and look for none answer,  
 speaking indeed by interrogation, which we might  
 as well say by affirmation. This figure I call the  
 Questioner or inquisitive, as when Medea excusing  
 her great cruelty used in the murder of her own  
 children which she had by Jason, said—

Was I able to make them, I pray you tell ?  
 And am I not able to marr them all as well ?

Or as another wrote very commendably—

Why strive I with the stream, or hopp against  
the hill,

Or search that never can be found, or loose my  
labour still ?’

Queen Margaret, Constance, Warwick, and  
Petruchio ‘ask many questions and look for  
none answer.’

---

*Hector.* Nature craves  
All dues be render’d to their owners: now,  
What nearer debt in all humanity  
Than wife is to the husband ? if this law  
Of nature be corrupted through affection ;  
And that great minds, of partial indulgence  
To their benumbèd wills, resist the same ;  
There is a law in each well-order’d nation,  
To curb those raging appetites that are  
Most disobedient and refractory.

*Troilus and Cressida*, Act ii. Scene 2.

Shakespeare speaks of the law of nature  
being corrupted through affection, and Putten-  
ham says (lib. iii. chap. vii.)—

‘The grave judges Arcopagites, as I find written,  
forbid all manner of figurative speechs to be used  
before them in their consistory of justice, as mere

allusions to the mind, and wresters of upright judgement, saying that to allow such manner of foreign and coloured talk to make the judges affectioned were all one as if the carpenter before he began to square his timber would make his squire crooked: in so much as the strait and upright mind of a Judge is the very rule of justice till it be perverted by affection.’

And according to Edmund Spenser—

‘It is dangerous to leave the sense of the law unto the reason or will of the judges, who are men, and may be miscarried by affections and many other means. But the laws ought to be like stony tables, plain, stedfast and unmovable.’—  
*A View of the State of Ireland.*

---

*Hamlet.* What! my young lady and mistress! By ’r lady, your ladyship is nearer to heaven, than when I saw you last, by the altitude of a chopine.

*Hamlet*, Act ii. Scene 2.

‘These matters of great Princes were played upon lofty stages, and the actors thereof wore upon their legs buskins of leather called Cothurni, and other solemn habits, and for special preheminance did walk upon those high corked shoes or pantofles, which now they call in Spain and Italy Shoppini.’

And Puttenham says—

‘Those buskins and high shoes were commonly made of goat skins very finely tanned, and dyed into colours.’

So it appears from this passage that the Shoppini wore high corked shoes or pantoffles, ‘commonly made of goat’s skin and dyed into colours.’

---

*Gadshill.* Give me thy hand: thou shalt have a share in our *purchase*, as I am a true man.

1 *Henry IV.*, Act ii. Scene 1.

*Boy.* They will steal any thing, and call it *purchase*.

*King Henry V.*, Act iii. Scene 2.

‘All this I do agree unto, for no doubt the shepherd’s life was the first example of honest fellowship, their trade the first art of lawful acquisition or purchase, for at those days *robbery was a manner of purchase*.’—Lib. i. chap. xviii.

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*Cominius.* You shall not be  
The grave of your deserving; Rome must know  
The value of her own: ’twere a concealment  
Worse than a theft, no less than a traducement,  
To hide your doings; and to silence, that  
Which, to the *spire* and *top* of praises vouch’d,



Would seem but modest: therefore, I beseech you,  
(In sign of what you are, not to reward  
What you have done,) before our army hear me.  
*Coriolanus*, Act i. Scene 9.

For many years I have thought that  
Shakespeare in this passage alludes to a  
figure in 'The Arte of English Poesie,' which  
Puttenham thus describes—

' Of the Spire or Taper called Pyramis.

' The Taper is the longest and sharpest triangle  
that is, and while he mounts upward he waxeth  
continually more slender, taking both his figure  
and name of the fire, whose flame if ye mark it,  
is always pointed, and naturally by his form  
covets to climb: the Greeks call him Pyramis  
of *πυρ*. The Latins in use of architecture call  
him *Obeilscus*; it holdeth the altitude of six  
ordinary triangles, and in metrifying his base  
can not well be larger than a metre of six, there-  
fore in his altitude he will require divers rabates  
to hold so many sizes of metres as shall serve  
for his composition, for near the top there will  
be room little enough for a metre of two sillables,  
and sometimes of one to finish the point. I have  
set you down one or two examples to try how  
ye can digest the manner of the devise.

' Her Majesty, for many parts in her most noble  
and virtuous nature to be found, resembled to

the *spire*. Ye must begin beneath according to the nature of the device.

*Sky*  
 azurd  
 in the  
*assurd*  
 And better,  
 And richer,  
 Much greater,  
 Crown and empire  
 After an heir  
 For to aspire  
 Like flame of fire  
 In form of *spire*  
 To mount on high  
 C o n t i n u a l l y  
 With travel and teen  
 Most gracious queen  
 Ye have made a vow  
 Show us plainly how  
 Not feigned but true,  
 To every man's view,  
 Shining clear in You  
 Of so bright an hue,  
 Even thus virtue  
 Vanish out of our sight  
 Till his fine *top* be quite  
 To Taper in the air  
 Endeavours soft and fair  
 By his kindly nature  
 Like us this fair figure.'

Before giving this example of the figure Puttenham, as shown above, says: ‘ Her Majesty for many parts in her most noble and virtuous nature to be found, resembled to the spire ’; and in the figure itself he uses the words *top* and *spire*. Cominius, referring to the doings of Coriolanus, says, in effect, it would be modest to vouch them to the top and spire of *praises*, and this figure of Puttenham’s, ‘ The Spire,’ certainly praises Queen Elizabeth. The word *spire* is only used once by Shakespeare.

---

*George*. Yet let us all together to our troops,  
And give them leave to fly that will not  
*stay*;

And call them *pillars* that will *stand* to us.

3 *King Henry VI.*, Act ii. Scene 3.

*Gloster*. Brave peers of England, *pillars* of  
the *state*,  
To you duke Humphrey must unload his  
grief.

Your grief, the common grief of all the  
land.

2 *King Henry VI.*, Act i. Scene 1.

*Nestor.* I would my arms could match thee  
in contention,

As they contend with thee in courtesy.

*Hector.* I would they could.

*Nestor.* Ha!

By this white beard, I'd fight with thee to-morrow.

Well, welcome, welcome! I have seen the time.

*Ulysses.* I wonder now how yonder city  
*stands,*

When we have here her *base* and *pillar* by  
us.

*Troilus and Cressida*, Act iv. Scene 5.

‘The Pillar, Pillaster or Cylinder.

‘The Pillar is a figure among all the rest of the Geometrical most beautiful, in respect that he is tall and upright and of one bigness from the bottom to the top. In architecture he is considered with two accessory parts, a pedestal or base, and a chapter or head, the body is the shaft. By this figure is signified *stay*, support, rest, *state*, and magnificence; your ditty then being reduced into the form of a Pillar, his base will require to bear the breadth of a metre of six or seven syllables: the shaft of four: the chapter equal with the base, of this proportion I will give you one or two examples which may suffice—

‘Her Majesty resembled to the crowned pillar.  
Ye must read upward.

Is bliss with immortality.  
Her trimest *top* of all ye see,  
Garnish the crown  
Her just renown  
Chapter and head,  
Parts that maintain  
And womanhead  
Her maiden reign  
I n t e g r i t y :  
In honour and  
With verity :  
Her roundness *stand*  
Strengthen the *state*.  
By their increase  
Without debate  
Concord and peace  
Of her support,  
They be the *base*  
With steadfastness  
Vertue and grace  
*Stay* and comfort  
Of Albion’s *rest*,  
The sound Pillar  
And seen afar  
Is plainly exprest  
Tall stately and straight  
By this noble portrait.’

In these passages Shakespeare mentions in connection with the word pillar some of the words used by Puttenham in constructing it—viz. stay, base, state, stand; and *stay* and *state* are two of the five words which Puttenham says are signified by this Figure, the Pillar.

*Macbeth.*

What is this,

[*Thunder. An Apparition of a child crowned,  
with a tree in his hand, rises.*]

That rises like the issue of a king,  
And wears upon his baby brow the round  
And *top* of sovereignty?

*Macbeth*, Act iv. Scene 1.

Puttenham resembles Her Majesty to the crowned pillar, '*Top* of all you see,' and Macbeth says the apparition of a child crowned rises like the issue of a king,

And wears upon his brow the round  
And *top* of sovereignty.

And this is the only passage in which Shakespeare associates *top* with *sovereignty*.

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*First Drawer.* What the devil hast thou brought there? apple-johns? thou knowest Sir John cannot endure an apple-john.

*Second Drawer.* Mass, thou sayest true. The prince once set a dish of apple-johns before him, and told him there were five more Sir Johns, and, putting off his hat, said ‘I will now take my leave of these six *dry*, round, old, withered knights.’ It angered him to the heart: but he hath forgot that.

*Second Part Henry IV., Act ii. Scene 4.*

‘Whensoever by your similitude ye will seem to teach any morality or good lesson by speeches mistical and dark, or far fet, under a sense metaphorical applying one natural thing to another, or one case to another, infering by them a like consequence in other cases the Greeks call it Parabola, which term is also by custom accepted of us: nevertheless we may call him in English the resemblance mistical: as when we liken a young child to a green twig which ye may easily bend every way ye list: or an *old man* who laboureth with continual infirmities, to a *dry* an dricksie oak.’

I think that Shakespeare in this passage refers to Parabola or resemblance mistical. Puttenham likens an *old man* who laboureth with continual infirmities to a *dry* and

dricksie oak; and according to the Second Drawer, the Prince set a dish of apple-Johns before '*old Sir John*' and said, 'I will now take my leave of these six dry, round, old, withered knights.' The Second Drawer says this resemblance angered Falstaff, but Falstaff had before described himself as being withered like an old apple-John, thus—

Bardolph, am I not fallen away vilely since this last action? do I not bate? do I not dwindle? Why, my skin hangs about me like an old lady's loose gown; I am wither'd like an *old apple-John*.

*First Part Henry IV., Act iii. Scene 3.*

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*Sir Andrew.* Fair lady,  
do you think you have fools in hand?

*Maria.* Sir, I have not you by the hand.

*Sir Andrew.* Marry, but you shall have; and here's my hand.

*Maria.* Now, sir, thought is free: I pray you, bring your hand to the buttery-bar, and let it drink.

*Sir Andrew.* Wherefore, sweet heart? what's your *metaphor*?

*Maria.* It's dry, sir.

*Sir Andrew.* Why, I think so: I am not such



an ass, but I can keep my hand dry. But what’s your jest?

*Maria.* A *dry jest*, sir.

*Twelfth Night*, Act i. Scene 3.

I have already (page 10) quoted a portion of *Metaphora*. I think that Shakespeare may, in this passage, refer to one of the examples Puttenham gives in illustration of that Figure which runs thus—

As the dry ground that thirsts after a shower  
Seems to rejoice when it is well iwet,  
And speedily brings forth both grass and flower,  
If lack of sun or season do not let.

‘Here for want of an apter and more natural word to declare the dry temper of the earth, it is said to thirst and rejoice, which is only proper to living creatures, and yet being so inverted, doth not so much swerve from the true sense, but that every man can easily conceive the meaning thereof.’

According to this example of the Figure, the earth is said to thirst and rejoice, which is only proper to living creatures. Maria asks Sir Andrew to bring his hand to the buttery-bar and let it drink. To thirst and

to drink is only proper to living creatures, and not to the earth or the hand.

*P. Queen.* The *instances* that second marriage move,  
Are base respects of thrift, but none of love.

*Hamlet*, Act iii. Scene 2.

‘A great nobleman and Councillor in this realm was secretly advised by his friend, not to use so much writing his letters in favour of every man that asked them, specially to the Judges of the Realm in cases of justice. To whom the nobleman answered, it becomes us Councillors better to use *instance* for our friend, than the Judges to sentence at *instance*: for whatsoever we do require them, it is in their choice to refuse to do, but for all that the example was ill and dangerous.’—‘Of Ornament,’ lib. iii. chap. xxiv.

The word *instance* in this passage signifies earnest solicitation, and in this sense it was used centuries before Shakespeare’s time.

‘Trewly he prayde me with grete *instaunce* that I schulde Stere and also move both hys wife and his sone.’—‘The Revelation to the Monk of Evesham,’ 1196.

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*Pisanio.* It cannot be  
But that my master is abused :  
Some villain, ay, and *singular in his art*,  
Hath done you both this cursèd injury.  
*Cymbeline*, Act iii. Scene 4.

'Thus far therefore we will adventure and not  
beyond, to the intent to show some *singularity*  
*in our art* that every man hath not heretofore  
observed.'

---

*Valentine.* As you enjoin'd me, I have writ  
your letter,  
Unto the secret nameless friend of yours ;  
Which I was much unwilling to proceed in,  
But for my duty to your ladyship.

*Silvia.* I thank you, gentle servant ; 'tis very  
*clerkly done*.

*The Two Gentlemen of Verona*, Act ii. Scene 1.

'And the great Princes and Popes, and Sultans  
would one salute and greet another some time in  
friendship and sport, sometime in earnest and  
enmity by rhyming verses, and nothing seemed  
*clerkly done* but must be done in rhyme.'

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*Chorus.* But pardon, gentles all,  
The flat unraisèd spirit that hath dar'd

On this unworthy *scaffold*, to bring forth  
So great an object.

*King Henry V.*, Act i. (Chorus).

*Ulysses.*                   Sometime, great Agamemnon,  
Thy topless deputation he puts on,  
And, like a strutting player, whose conceit  
Lies in his hamstring, and doth think it rich  
To hear the wooden dialogue and sound  
'Twixt his stretch'd footing and the *scaffoldage*,—  
Such to-be-pitied and o'er-wrested seeming  
He acts thy greatness in.

*Troilus and Cressida*, Act i. Scene 3.

‘Their new comedies or civil enterludes were played in open pavilions or tents of linen cloth or leather, half displayed that the people might see. Afterwards when Tragedies came up they devised to present them upon *scaffolds* or stages of timber.’

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*Fabian.* O! peace. Contemplation makes a rare turkey-cock of him: how he *jets* under his advanced plumes!

*Twelfth Night*, Act ii. Scene 5.

‘All singularities or affected parts of a man’s behaviour seem undecent, as for a man to march or *jet* in the street more stately, or to look more solemnly, or to go more gaily and in other colours or fashioned garments than another of the same

degree and estate.’—‘Of Ornament,’ lib. iii. chap. xxiv.

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‘Another point of surplusage lieth not so much in superfluity of your words, as of your travail to describe the matter which ye take in hand, and that ye overlabour yourself in your business. And therefore the Greeks call it *Periergia*, we call it overlabour jump with the original: or rather the *curious* for his overmuch *curiosity* and study to show himself fine in a light matter, as one of our late makers who in the most of his things wrote very well, in this (to my opinion) more curiously than needed, the matter being ripely considered: yet is his verse very good, and his metre cleanly. His intent was to declare how upon the tenth day of March he crossed the Thames to walk in Saint George’s field, the matter was not great as ye may suppose.

The tenth of March when Aries received  
 Dan Phœbus rays into his horned head,  
 And I myself by learned lore perceived  
 That ver approached and frosty winter fled  
 I crossed the Thames to take the cheerful air,  
 In open fields, the weather was so fair.

‘First, the whole matter is not worth all this solemn *circumstance* to describe the tenth day of March, but if he had left at the two first verses, it had been enough.’

*First Lord.* It is the count Rousillon, my good lord,

Young Bertram.

*King.* Youth, thou bear'st thy father's face ;  
Frank nature, rather curious than in haste,  
Hath well composed thee.

*All's Well that Ends Well*, Act i. Scene 2.

In this passage curious is opposed to haste. Bertram, even if he did not inherit *his* father's moral parts, was well composed. His physical formation was *curious*—that is, the result of labour.

*Hamlet.* To what base uses we may return, Horatio ! Why may not imagination trace the noble dust of Alexander, till we find it stopping a bung-hole ?

*Horatio.* 'Twere to consider *too curiously*, to consider so.

*Hamlet.* No, faith, not a jot ; but to follow him thither with modesty enough, and likelihood to lead it : as thus : Alexander died, Alexander was buried, Alexander returneth to dust ; the dust is earth ; of earth we make loam ; and why of that loam, whereto he was converted, might they not stop a beer-barrel ?

*Hamlet*, Act v. Scene 1.

Too curiously seems to signify too labouriously, 'jump with the original *Periergia*' ; but

when Horatio refers to Hamlet’s ‘travail to describe the matter which he had taken in hand,’ and says—

’Twere to consider too curiously, to consider so,  
he had not heard how briefly, according to Hamlet, the imagination traces the dust of Alexander till it is found in a bunghole.

*Antonio.* You know me well ; and herein spend  
but time,  
To wind about my love with *circumstance*.  
*Merchant of Venice*, Act i. Scene 1.

*Cardinal.* Nephew, what means this passionate  
discourse,  
This peroration with such *circumstance*?  
2 *Henry V.*, Act ii. Scene 1.

*King.* And can you, by no drift of *circumstance*,  
Get from him why he puts on this confusion.  
*Hamlet*, Act iii. Scene 1.

*Angelo.* Signior Antipholus, I wonder much  
That you would put me to this shame and trouble ;  
And, not without some scandal to yourself,  
With *circumstance* and oaths so to deny  
This chain, which now you wear so openly.  
*Comedy of Errors*, Act v. Scene 1.

*Hamlet.* There's ne'er a villain dwelling in all  
Denmark,  
But he's an arrant knave.

*Horatio.* There needs no ghost, my lord, come  
from the grave  
To tell us this.

*Hamlet.* Why, right; you are i' the right,  
And so, without more *circumstance* at all,  
I hold it fit that we shake hands and part.

*Hamlet*, Act i. Scene 5.

*Gloster.* Vouchsafe, divine perfection of a woman,  
Of these supposed crimes, to give me leave,  
By *circumstance*, but to acquit myself.

*Anne.* Vouchsafe, diffus'd infection of a man,  
For these known evils, but to give me leave,  
By *circumstance*, to curse thy cursèd self.

*King Richard III.*, Act i. Scene 2.

*Iago.* I know my price, I am worth no worse a  
place:

But he, as loving his own pride and purposes,  
Evades them, with a bombast *circumstance*  
Horribly stuff'd with epithets of war.

*Othello*, Act i. Scene 1.

In these passages *circumstance* does not  
signify an action, event, or accident, but  
*words*, in which sense it is used several times  
by Puttenham, who, in describing Allegoria  
or the Figure of False Semblant, says—



‘And ye shall know that we may dissemble, I mean speak otherwise than we think, in earnest as well as in sport, under covert and dark terms, and in learned and apparent speeches in short sentences, and by long ambage and *circumstance of words*, and finally as well when we lie as when we tell the truth.’

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*Macbeth.* O, yet I do *repent* me of my *fury*,  
That I did kill them.

*Macduff.* Wherefore did you so?

*Macbeth.* Who can be wise, amaz’d, temperate  
and *furious*,  
Loyal and neutral, in a moment? No man:  
The expedition of my violent love  
Outran the pauser, reason.

*Macbeth*, Act ii. Scene 3.

Shakespeare may here refer to Dichologia or the Figure of Excuse.

‘Sometimes our error is so manifest, or we be so hard pressed with our adversaries, as we cannot deny the fault laid unto our charge: in which case it is good policy to excuse it by some allowable protest, as did one whom his mistress burdened with some unkind speeches which he had passed of her, thus—

I said it: but by lapse of lying tongue,  
When *fury* and just grief my heart opprest:

I said it : as ye see, both frail and young, .  
When your rigour had rankled in my  
breast.

The cruel wound that smarted me so sore,  
Pardon therefore (sweet sorrow) or at least  
Bear with my youth that never fell before,  
Least your offence increase my grief the more.

And again in these—

I spake amiss I cannot it deny,  
But caused by your great discourtesy :  
And if I said that which I now *repent*,  
And said it not, but by misgovernment  
Of youthful years, yourself that are so young  
Pardon for once this error of my tongue,  
And think amends can never come too late :  
Love may be curst, but love can never hate.'

Puttenham in explaining and Shakespeare in referring to this Figure use the same words, *fury* and *repent*. Macbeth is repentant for what he *did in a fury*, and 'one whom his mistress burdened with unkind speeches' is repentant for what he *said when fury* and just grief his heart oppressed. So the excuse mentioned by Puttenham was made for what had been said, and the excuse

given by Macbeth was made for what had been done.

The reader of this small Book may think, as I do, that without the aid of ‘The Arte of English Poesie’ many passages in the Works of William Shakespeare would be obscure for ever.

THE END









